

Saturday 10 October 2015

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Focus on plants

Heather Angel reveals
the secrets of her latest project

Expert guide to
**Light
painting**



TESTED

**Cokin
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LOCATION GUIDE Jeremy Walker explores the abandoned slate mines of Cwmorthin

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COVER PICTURE © HEATHER ANGEL

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Working at AP is a bit like being a child in a sweet shop. There's a seemingly endless supply of new equipment to try out. We often spend weekends

taking images with a new camera, or trying out a new tripod. It's all part of the job.

Some items strike more of a chord than others, and there are products so good that on a Monday morning we rush in to tell everyone else about them, or show off the images we've taken. We share our experiences with each

other so that we can form an overall opinion. Since we all have different interests and experiences we can then best inform you.

Sometimes a piece of equipment really resonates, and we find ourselves asking the manufacturer if we can borrow their kit for a specific project or article we have planned. This gives us even more opportunity to assess the camera, just as Callum McInerney-Riley has done on pages 44-47 with his long-term review of the Fujifilm X-T1.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© IAIN BROOKS

Green Castle Mist by Iain Brooks

Nikon D7000, 17-50mm, 1/2sec at f/11, ISO 100

This atmospheric image was uploaded to our Flickr pool by AP reader Iain Brooks. 'I've wanted to capture the castle ruins surrounded by mist at Scotland's Loch Morlich for a few years now,' says Iain. 'However, every time I was there the conditions were never exactly right. During one trip I was all set up on Loch Morlich's shore to catch the

sunrise over the Cairngorm mountains. I looked onto the landscape and noticed the mist rolling in. Seeing my chance, I packed up and rushed to Loch an Eilein and luckily the conditions were exactly what I'd always hoped for. I set up in two feet of water to get this shot. Unfortunately, not thinking ahead meant I forgot my wellies!'

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© IOR PRICKETT

Taylor Wessing finalists

A photograph of a displaced Iraqi family who fled their village near Mosul after Isis took control is one of four images shortlisted for the Taylor Wessing Photographic Portrait Prize 2015. The photo, by London-based Ivor Prickett, shows Amira and her children in northern Iraq in September 2014. It was one of four selected from nearly 5,000 entries. The results will be announced in November.

Drone 'hobbyist' banned



IMAGE FOR ILLUSTRATION PURPOSES ONLY

A drone enthusiast who flew his device over Buckingham Palace and the Houses of Parliament has been banned in the first prosecution of its kind in the UK. Nigel Wilson, 42, from Nottingham, was fined £1,800, ordered to pay £600 costs and banned from buying, owning or flying a drone for two years.

CyberLink revamps software

CyberLink has revamped its photo-editing software. PhotoDirector 7 provides raw-format support for the latest cameras. Features include 'Photo Merge: Panorama', which is designed to automatically create seamless panorama images without the need for cropping, and 'Content-Aware Object Removal'. PhotoDirector 7 costs from £49.99, for the Windows-only version. Visit www.cyberlink.com.

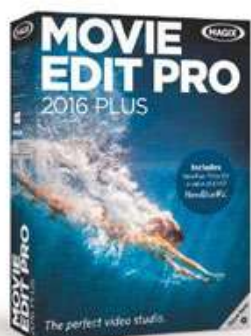
Olympus assembly in Vietnam



Olympus may assemble more cameras in Vietnam, where labour costs are lower, Olympus president Hiroyuki Sasa says. The Olympus OM-D E-M5 Mark II (left), is already made there, with more models possibly to follow.

360° video editing

Magix Movie Edit Pro 2016 Plus, £69.99, is designed to enable users to import video from 360° cameras such as the Ricoh Theta. Features include image stabilisation, which aims to remove 'unwanted movements, dampen CMOS sensor errors and smooth out unstable camera pans...' For details visit www.magix.com/gb/movie-edit-pro.



© EDWARD

WEEKEND PROJECT

Keep it simple

Complex compositions with many elements all fighting for your attention can often make a shot unsuccessful, as the eye doesn't have anywhere to rest, and the overall feel can be rather chaotic.

With this in mind, why not shoot an image that has been stripped back to the bare bones, keeping your composition as simple as possible? By adopting the philosophy of less is more, your images can take on a much more tranquil, reflective mood thanks to the pared-back arrangement of elements.

It goes without saying that this method requires a considered approach. You'll have to survey the scene to exclude the elements that will clutter your shot. Head out with a clear mind and a fresh pair of eyes and you'll be surprised what you can achieve.

1 A wideangle lens isn't necessarily your best option here. A telephoto lens is often a better bet as it will allow you to isolate your desired subject much more easily and maintain the purity of the composition.

2 Be bold with your framing. You don't have to fill the frame with foreground interest or follow the rule of thirds. Position the point of interest in the centre of the frame, for example, to break the classic rule.

BIG picture

Daredevil photographer scales New York buildings with DSLR

◀ If you're scared of heights, look away now. Edward, a photographer from Brooklyn, New York, USA, lives life on the edge, quite literally, using his Canon EOS 5D Mark III. The 30-year-old freelancer is a self-confessed 'roof-topping' photographer who admits he has a fair chance of being seriously hurt or killed in pursuit of a passion that has seen him scale the Waldorf and the Four Seasons Hotels. Edward – who has asked that his surname is not published – is quite clear where he stands, in a legal sense as well as a physical one. 'Roof-topping is highly dangerous and is illegal,' he says. He also claims that he has always been scared of heights...

Words & numbers

Your first 10,000 photographs are your worst

Henri Cartier-Bresson
French photographer
(1908-2004)

30%
of people in the UK worry they won't be able to find their images in the future

SOURCE: KODAK ALARIS



3 Long exposures automatically lend themselves to minimalist scenes, with the extended exposure forcing clouds and water into blurred streaks of movement if the conditions are right.

4 Some scenes are naturally suited to this style of photography, but the weather is just as important. Overcast, misty conditions can be ideal for stripping back elements of a composition to the minimum.

A minimal landscape can convey as powerful a message as one that contains many elements




© PHIL HALL

The 'Haze Removal' function helps achieve a sharper image



Elements update adds 4K and Haze Removal

 ADOBE has released the latest versions of the stripped-down Elements versions of its Photoshop photo-editing software and Premiere video-editing software.

The new version of Photoshop Elements introduces one-click removal of blur caused by camera shake, as well as a new 'Haze Removal' function that can be applied with one click or fine tuned with sliders.

Elsewhere there are Guided Edits to help newbies through the task of editing their images, and a 'Quick



Removing backgrounds is straightforward with the new version of Elements

Edit' function to streamline basic adjustments such as image rotation.

The new version of Premiere Elements, meanwhile, brings the capacity for users to edit and view high-resolution 4K movies, which can be easily exported in formats for viewing on any device or screen.

It also offers movie editors the chance to make their footage pop by pushing individual colours in a scene, or to add drama with slow-motion and fast-motion effects.

Audio features are brought into one place for convenient audio

Adobe Photoshop Elements is available as an upgrade or as a full version

editing, and new motion titles make it easy to add animated text and graphics to movies.

In both programs, users can use the Elements Organizer to tag and catalogue videos and images by factors such as the people in them or the place they were shot.

Both Adobe Photoshop Elements 14 and Adobe Premiere Elements 14 are separately available to buy either as an upgrade for £64.81, or in their full versions for £79.10. Alternatively, you can purchase the pair in a bundle, costing £98.16 for an upgrade and £119.14 for the full versions. Visit www.adobe.com for more details.



Nikon opens Film Festival

 NIKON has issued a call to amateur and professional filmmakers to enter its European Film Festival. The contest's theme is 'Everyday Moments', and films submitted can be up to 140 seconds long.

This year's jury is headed up by Asif Kapadia (above), the filmmaker behind *Amy*, the documentary about the life of Amy Winehouse.

Films should be in English or have English subtitles, and be shot in HD format. Sub-categories include Best Narrative, Technical Excellence, Best Student Entry and People's Choice, and each winner will receive a Nikon D750 film kit.

The Grand Prix winner will receive a Nikon D810 DSLR and an all-expenses-paid networking trip to the Cannes Film Festival.

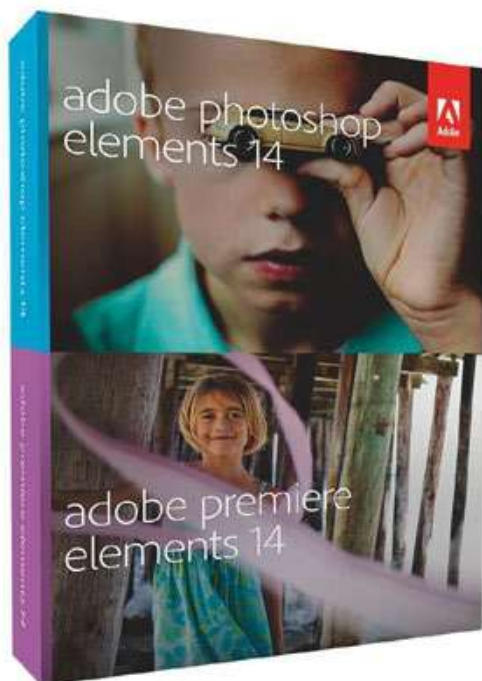
Entries can be submitted online from 13 October 2015 to 15 January 2016. Visit www.nikonfilmfestival.com for further details.



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The GoPro Hero+ comes with Bluetooth and Wi-Fi connectivity



Affordable GoPro Hero+ with Wi-Fi announced

THE NEW GoPro Hero+ offers a fully-functioning action camera at a competitive price, with the added bonus of Bluetooth and Wi-Fi connectivity.

Expanding the Hero range, the new GoPro Hero+ is a basic, no-frills version of the Hero+ LCD, removing the touchscreen but retaining wireless connectivity.

It shoots 1080p and 720p video at 60fps (an

improvement on the 30fps of the original Hero model), and is also capable of capturing 8-million-pixel stills. As you'd expect from GoPro, it's also waterproof up to depths of 40m.

The Wi-Fi and Bluetooth connectivity allow users to join the camera with a smartphone via the GoPro app, which in turn allows for remote control of the camera as well as instant

trimming and sharing of videos.

Additional photo modes include timelapse and 5fps, while auto-low-light mode adjusts for optimal low-light performance. The GoPro QuikCapture mode is also incorporated, allowing users to power up and start recording with the camera with the press of a single button.

The new GoPro Hero+ will cost £170, and is available from 4 October.

Ricoh announces Pentax 24-70mm

RICOH has revealed the HD Pentax-D FA 24-70mm f/2.8 ED SDM WR, bolstering its lens line-up in preparation for its forthcoming full-frame DSLR.

The new zoom follows Ricoh revealing that its long-awaited Pentax full-frame DSLR will finally make its debut in spring 2016, having originally been slated for the end of this year.

The 24-70mm f/2.8 includes a Supersonic Direct-drive Motor (SDM) for autofocus, weather-resistant construction, and HD coating. It comprises 17 elements in 12 groups, including three ED (Extra-low Dispersion) optical elements, one anomalous dispersion glass aspherical element and three aspherical elements.

The lens will be available from late October for £1,149.99.



The new zoom brings Pentax's full-frame-compatible lens line-up to eight

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

VARIOUS



© ANDREAS TREPPE, WWW.PHOTO-NATUR.DE

Winter birds

As we slide inexorably towards winter, we'll start seeing the arrival of migrating birds from further north as they make their temporary homes in the UK. Ready your camera for shots of many different species of bird, from winter thrushes, including redwing (above) and fieldfare, to the stalwart robin.

Ongoing throughout winter, countrywide

SCOTLAND



Scottish landscapes

Get in your best photos of the Scottish landscape for a chance to win a cut from a prize fund of over £10,000. Specific awards include best portfolio, best seascape and best urban landscape.

Until 16 November,
www.slpoty.co.uk

HAMPSHIRE



Triggersmart seminar

Learn everything you need to know about camera and flash triggering at this workshop held by Flaghead Photographic and Double Exposure Photographic in Bournemouth.

10 October,
www.flaghead.co.uk

© CARL TAYLOR

LONDON



© NATIONAL MEDIA MUSEUM, BRADFORD

Influence and Intimacy

Celebrating the 200th anniversary of Julia Margaret Cameron's birth, the Science Museum's Media Space presents an exhibition drawn from the world's largest collection of her photographs, including the only existing print of her portrait 'Iago' (left).

Until 28 March 2016,
www.sciencemuseum.org.uk

Lee Miller: A Woman's War

Miller's remarkable photographic career for *Vogue* magazine gets a deserved and comprehensive tribute at London's Imperial War Museums. Starting this month, it covers everything from her early work with surrealism to the lingering aftermath of the war.

From 15 October,
www.iwm.org.uk/visits/iwm-london

LONDON



© LEE MILLER ARCHIVES, ENGLAND 2015



Viewpoint Mike Smith

You'll be glad you spent time labelling every single item of gear when your precious equipment goes walkabout

During a climbing trip to the Llanberis Pass in North Wales, I had just hiked up to the base of some cliffs near the Pen-y-Pass youth hostel and took off my rucksack, which had my 1985 Canon Sure Shot in a padded case attached to one of the outside straps. I then got my climbing gear together and, attached to my partner, proceeded to the first part of the ascent.

At the start of the climb, I turned around in time to see a sheep walk past my rucksack and knock it over. In slow motion I saw it tumble and then bounce its way down 100 metres of rocky scree to the bottom, rolling over and over. The recovered camera didn't work but, remarkably, it was repairable.

At some point most of us have had an item of equipment broken, making for a pretty painful experience. You either have it insured or bear the brunt of repair or replacement. However, having something lost or stolen is purely frustrating, because you'd hope that there was an outside chance you'd get it back.

This was highlighted in a post by photographer Jeff Cable (<http://goo.gl/NdM8ud>), who left his Gitzo tripod on a beach in California, USA, after a shoot.

'Image searches using serial numbers in the Exif data increase your chances of being reunited with your kit'

Remarkably, after a search in the 'found' section of Craigslist, he had it returned.

So how can we maximise our chances of getting gear back? Well, as with Jeff's case, if a friendly person finds your stuff they need to be able to contact you. This has led me to label absolutely every piece of camera equipment (body, lens, tripod and so on) with my email address.

I use a Dymo label printer – the labels are sticky enough, yet can also be



Mike uses a Dymo label maker to brand every piece of his photographic kit

removed if you want to sell any gear. If you find your label peeling I've found that 3M clear Scotch tape over the top works well. If you haven't labelled your gear, then using the lost/found section on sites such as Craigslist or camera forums can help.

Of course, if your gear is stolen then the person has no intention of returning it! Your best option (and this also goes for lost gear) is to register the serial number on one of several sites such as www.cameratrace.com, www.lenstag.com or www.stolenlostfound.org. Not only does this force you to write down all your serial numbers (have you?), but it also allows you to list an item as stolen.

Image searches using serial numbers in the Exif data increase your chances of being reunited with your kit should it have been sold on. In turn, if you're intending to buy any second-hand equipment, you can minimise any potential losses by checking to see if it has been stolen.

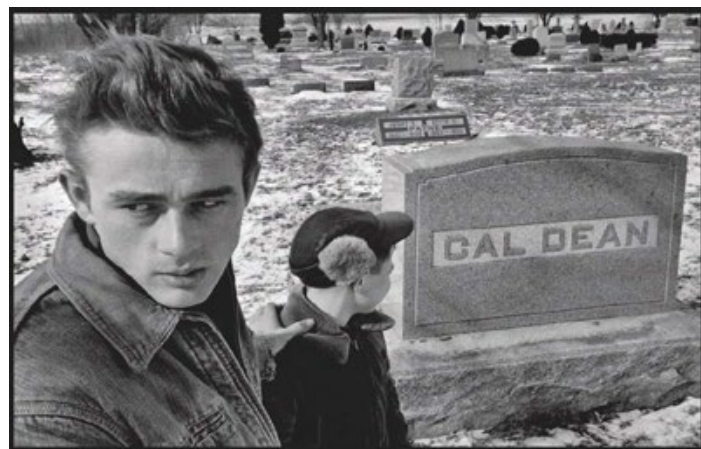
This is a small investment in your time for a big potential gain.

Mike Smith is a creative photographer. See www.focali.co.uk for more information.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



Dennis Stock: James Dean

By Dennis Stock and Joe Hyams, Thames & Hudson, £24.95, 144 pages, hardback, ISBN 978-0-50054-451-8



IT'S BEEN 60 years since screen icon James Dean died at the age of just 24, when he crashed his Porsche 550 Spyder while travelling US Route 466. Dean left behind him several magnificent roles and became, in retrospect, a bastion of screen cool.

This series of images, all taken by Dean's close friend Dennis Stock, provide a moving catalogue documenting a young man on the verge of global fame.

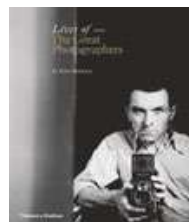
Stock's images begin in 1954, just before filming had begun on *East of Eden*. The images also follow him on the set of *Rebel Without a Cause* and *Giant*.

Each frame is accompanied by commentary from Stock, who gives us some beautiful insights into the mind of a man poised to become one of the world's biggest film-star legends.

★★★★★

Lives of the Great Photographers

By Juliet Hacking, Thames & Hudson, £28, 304 pages, hardback, ISBN 978-0-50054-444-0



MY HEART always sinks a little when another book detailing the work of the so-called 'great photographers' lands on my desk. There are only so many times you can look at the same images and read the same stories behind them. However, this book by

Juliet Hacking is something better.

Here, she delves into the lives of the photographers behind the images. Choosing 38 photographers, Hacking provides an interesting and, at times, surprising context for the images we all know.

Most importantly, while all the usual suspects are here, Hacking finds space for a few who can often be unfairly neglected in these kinds of volumes. It is with great pleasure that you discover the biographies of figures such as Claude Cahun and Madame Yevonde.

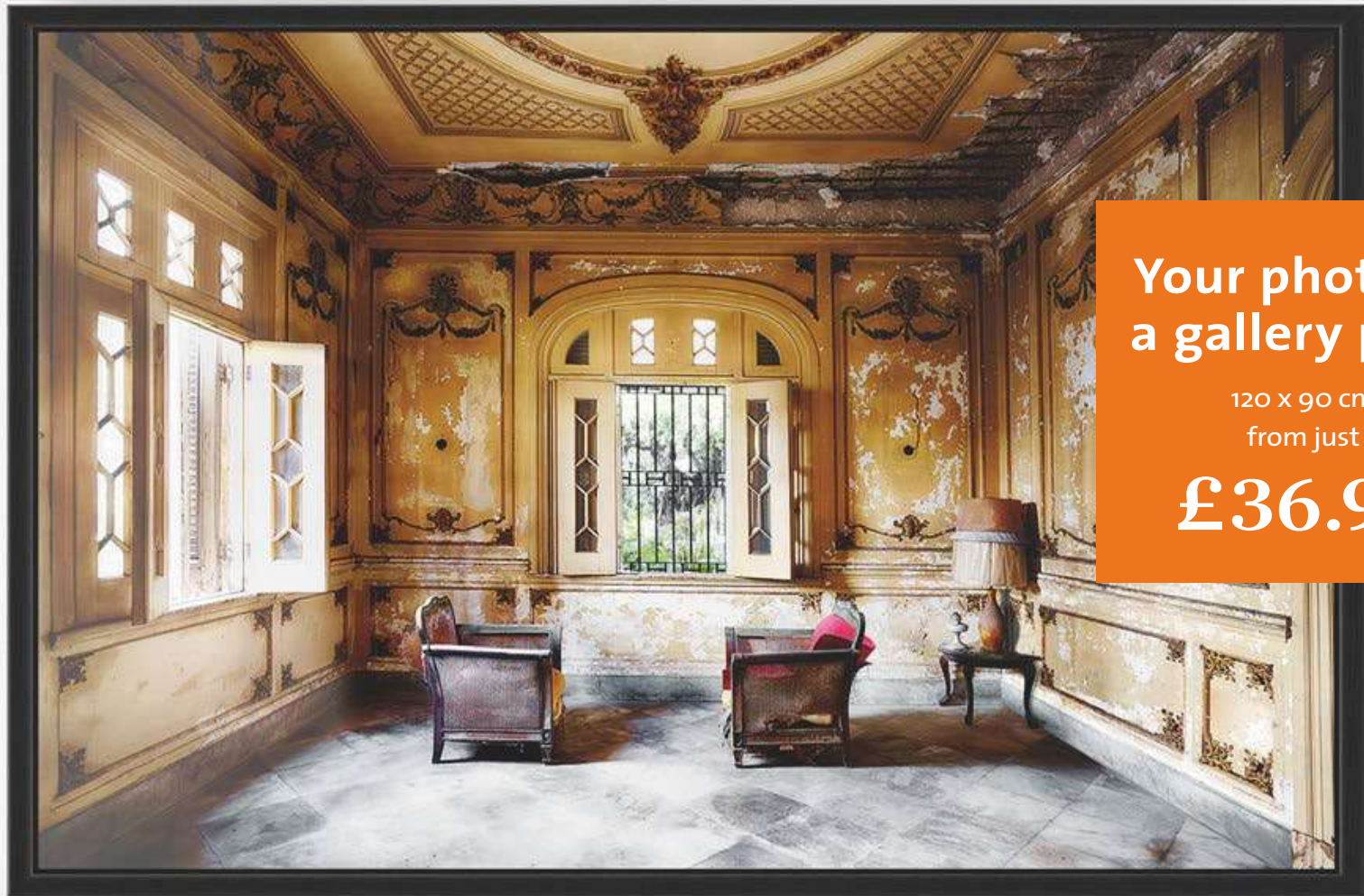
Not a book for a lazy browse, but rather one to curl up with and fully enjoy.

★★★★★

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10 commandments of painting with light

Painting with light as it gets dark is a great way to give your images a creative twist. Three master light painters share their trade secrets





Michael Bosanko

Michael's diverse photographic approach covers modern and industrial architecture, advanced light painting (light graffiti), urban sub-cultures, bands, advertising, events and travel. He works on a range of

commissions and his work has been widely published in photography magazines and blogs. Michael is currently based in South Wales. www.michaelbosanko.com

1 Invest in certain pieces of gear

Light painting relies on long exposures. The environment will be dark. As with all long-exposure photography, your camera needs to be steady and undisturbed by wind movements. The first item you need to consider is a tripod, but not just any old tripod. Get the best you can afford, with independently moving legs – this is particularly helpful if you are shooting on uneven surfaces. Extend the thicker leg sections first. Thicker stems are stronger against gusts of wind or minor shifts in the ground, especially when shooting on sand or mud. If you're on mud, place drink coasters underneath each tripod foot to spread the weight and stop the legs slowly sinking into the ground. The next item you need to consider is a cable release. When shooting in bulb mode this enables you to open the exposure and lock it open, leaving the camera hands-free while you carry on with light painting. It's not enough to ask a friend to hold down the shutter button, as minor shifts in body weight over time will affect sharpness of the overall image. Use simple torch lights when you begin light painting. These are easily obtainable and the cheaper the better. The weaker the bulb, the easier it is to paint with.



2 Check camera settings and tweaks

The settings you use will vary depending on where you shoot. As a basic rule, start with an aperture of f/11 in areas with light pollution, and try a guide of f/5.6 where there is little or no light. Imagine the aperture like a floodgate; the tighter the aperture, the less light pours in. As you'll be shooting long exposures, the camera will need to be in bulb mode. Exposures will last

minutes, or as long as your creativity will allow. As for white balance, it's all about personal preference. If you want vibrant colours, choose a warmer Kelvin (higher number). Carefully check the image if you are in the city though, as warmer Kelvin numbers can make the overall image look garish. If this happens, choose a Kelvin with a lower number, or switch to tungsten/white fluorescent. Experimentation is key, and you need to consider how you want the

background to look. Also pay attention to ISO sensitivities. Think of it like sandpaper. Sandpaper with a low grade takes time to do the job, but the finish is smoother (finer grain), so stick to the low numbers. Anything from ISO 50-200 will suffice. Shine the light where you want to shoot, focus until sharp, then switch the lens to manual setting. For more accurate results, shine the light on the area, view the scene in live view at 100%, then focus manually.



3 It's about location and technique

The basics of light painting are very simple; set the exposure, step into the frame, turn the torch on and move it around while the sensor picks up the trails of light. The things that make a light painting truly stand out are location and techniques. In other words, it is helpful to give the light creations a place to 'pop out'. By including familiar topics in your

composition, the viewer gains a sense of perspective. If you have a friendly volunteer who doesn't mind keeping still for a few minutes, include them in the shot while you paint around them, or around street furniture. If you're out in the country, paint near fences, trees or whatever the surroundings throw at you. However, be aware of any distant lights on the horizon, such as aircraft or traffic. Any stray lights can

make or break a final image. Try covering torch lenses in acetate, or different coloured sweet wrappers, to add variety. Keep your painting movements clean, smooth and steady, remembering to turn torches on and off depending on what you wish to achieve. Once you've grasped the basics, invest in other torches, such as much brighter ones, and see what each light offers in terms of effects and techniques.





Hannu Huhtamo

Hannu is a visual artist from Helsinki, Finland. Since 2008, his main area of expertise has been light art and long-exposure photography. He's also part of the *Valopaja* light art collective

that organises workshops and performances where the audience can create their own light art. www.hannuhuhtamo.com

4 Try to interact with the surroundings

Whether you're drawing a light form or lighting a chosen spot with torches, it's good to bind your work with the location. Reflections always look awesome, seek out water, glass or metallic surfaces and your creations will have much more presence than just light trails in a middle of pitch-black darkness. I also like to place my light drawings partly behind plants or tree branches so the 3D effect is stronger. The surrounding vegetation can be challenging, but will offer lots of possibilities when composing your shot. It's also important to examine the environment closely – see all the shapes around you and look for colours and tones. Try to take something from each place and combine it with your own style. Remember to take care of yourself and your equipment, and be aware of potential dangers when shooting in dark places and abandoned buildings.



5 Don't feel compelled to buy a pricey camera or rely on Photoshop

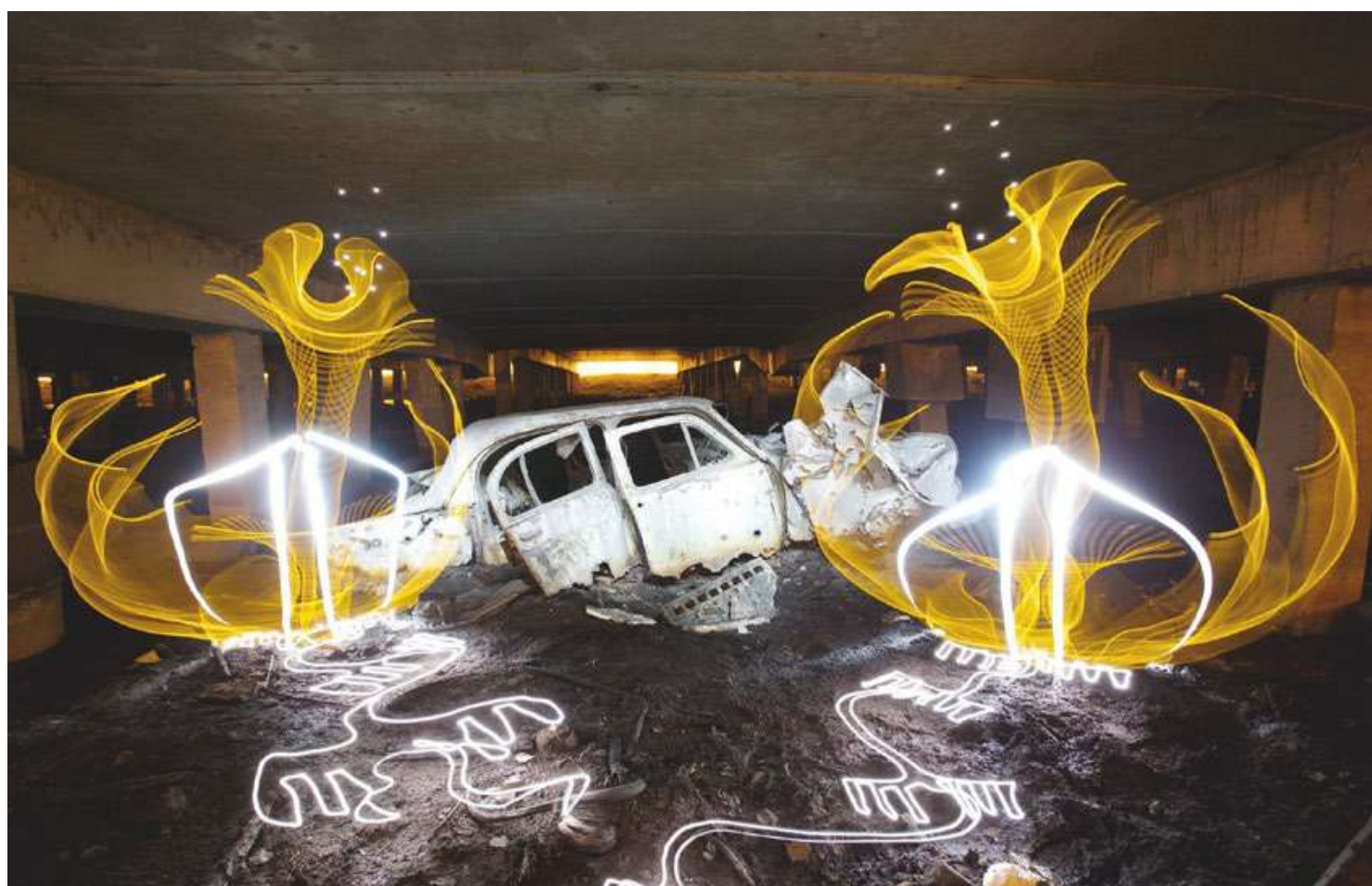
If you want to keep things simple, you can start with a simple compact camera and still get good effects, but you may be limited by the 15sec exposure restriction on cheaper models. As for processing, remember that light painting provides you with a unique way to create breathtaking visual effects without post-processing. Although it's digital, there's something organic about it, because the trails and shapes are done by an artist, not a computer. People ask, 'Why don't you just do it in Photoshop?' Well, it's not nearly as much fun and it'll never look as realistic as when it's done in real life.



6 Learn from others, but don't be a copycat

Finding your own way is always important in photography, regardless of your area of expertise. In the beginning it's necessary to try to imitate the techniques you like the most and learn through mistakes. Light artists are a tight-knit international community and know each other's work well. So imitating somebody's look will only get you a bad reputation. If you want to increase your knowledge, Flickr has many open light-painting groups where light artists share information and there are step-by-step tutorials. Sometimes it's hard to avoid using the same techniques as others, but you can always push a technique to develop a new style.



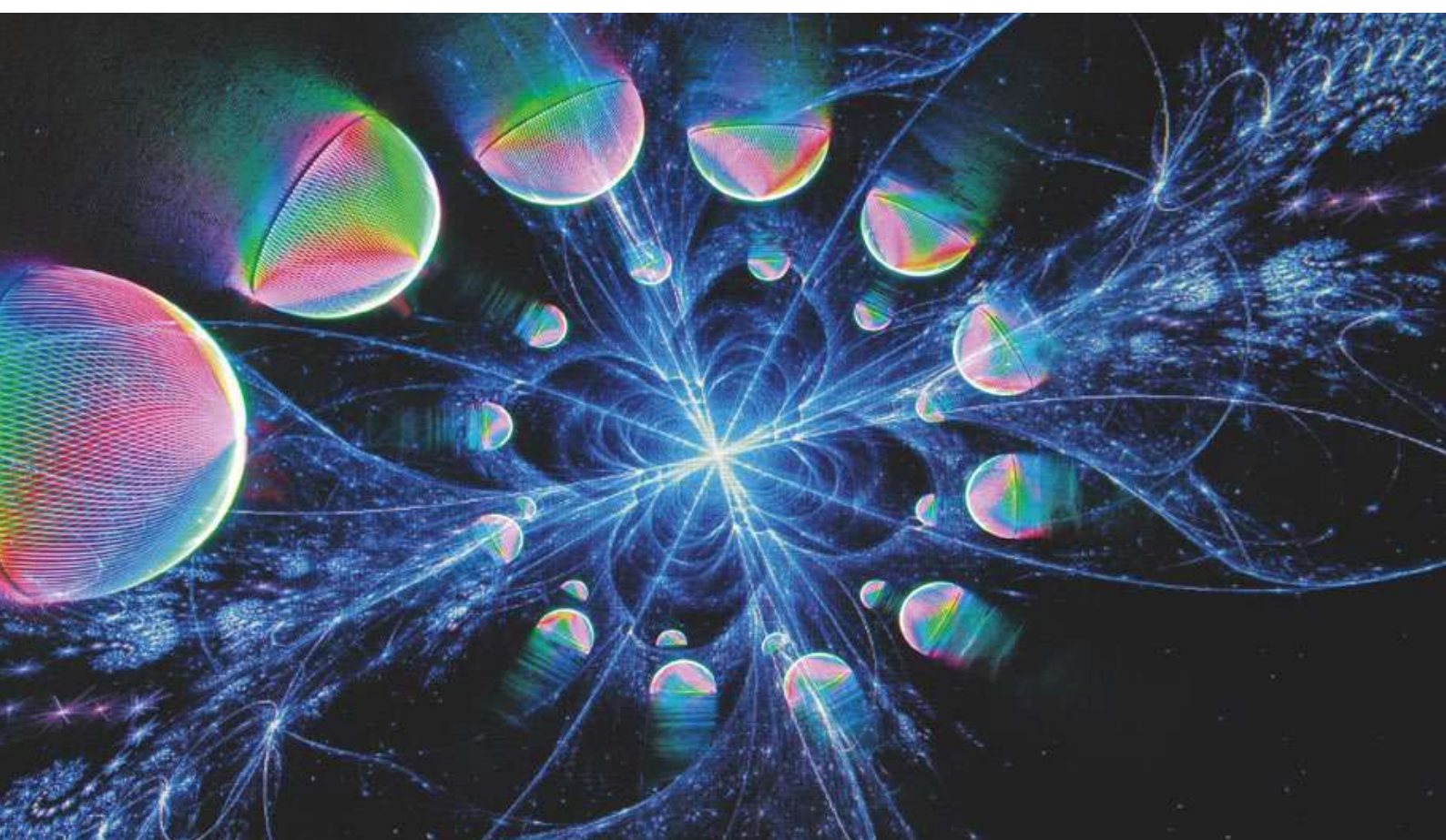


7 Simple is good Just as you don't need a pricey camera to get started, you can cut costs when it comes to lighting gear. Cheap keychain LED lights, battery-operated decorative lights and almost anything that emits light will do. The simplest light tools are often the best, but if you have soldering skills and a bit of imagination, you can build more complicated tools from recycled electronic components or buy parts online. You can make a lightsabre by attaching a plastic cone or tube to a torch with tape. Another good tip is to use recycled plastic bags and bottles as colour filters; it's even better if there are holes and wrinkles all over them. Light trails become livelier with complex textures.

8 Be experimental

I spend many an evening in a darkened room waving, wafting and spinning all manner of shiny, colourful and everyday objects in front of my camera to see what happens. From children's toys to net curtains, if it emits, refracts or reflects light, you have a possible light-painting tool. Get into this genre, and you'll find yourself walking around the toy department or DIY section of shops looking for objects that might produce interesting effects. The resulting images can be a little abstract for some, so once you have built an arsenal

of tools and toys you can begin to incorporate them into more complex work to give them some context. Finding dark spaces in which to shoot is a very important part of the light-painting process, as without it you are unable to leave the shutter open long enough to get the effects you want. I tend to prefer tunnels, caves or abandoned buildings, as these provide shelter in inclement weather, bags of character and that all-important darkness. Scouting such locations during the day saves a great deal of time fumbling around in the dark trying to find entry points, possible hazards and ideas for composition.





9 Don't be afraid to move the camera

In complete darkness, moving the camera mid-exposure can create some mind-bending effects. Generally the movement takes place with the lens cap on during an exposure. For example, you could expose a silhouette inside a tunnel and then replace the lens cap before moving the camera to another pre-determined location, removing the lens cap and lighting another subject to get some sort of double exposure. Camera rotation is another avenue worth pursuing, where you rotate the camera around the axis of the lens. For instance, if you are shooting a building with a constant light source, you could expose the scene for a couple of seconds before replacing the lens cap. Rotate the camera and remove the lens cap again, repeating the process until you are back to the beginning. This can turn the most mundane object into an abstract masterpiece. If you have an extra pair of hands, why not try moving a light source and the camera at the same time?



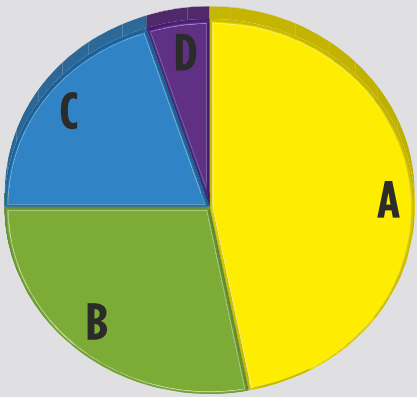
Tim Gamble

Tim is an enthusiastic light painter from Greater Manchester. He uses a range of techniques and tools to create his images and prides himself on never using Photoshop to replicate light-painting

effects. Tim is also a keen exponent of camera rotation tools. See his Instagram feed at [instagram.com/fadetoblacklightart](https://www.instagram.com/fadetoblacklightart)

10 Combine techniques and collaborate

Once you have mastered a particular technique, you can begin to add others, and create more complex compositions. A good sense of spatial awareness comes in very handy, especially if you are rotating the camera. You want to avoid dead space, but also avoid overlapping elements, which make for an untidy and sometimes cluttered composition. The more complex a shot becomes, the more important it is to have another pair of hands and eyes with you. I often shoot with Chris Thompson, a fellow light-painting enthusiast. We pool ideas, tools and locations, and help each other make images that are just not possible when you're on your own. For example, to create an image containing a silhouette, you may need another pair of hands to fire the shutter, light the subject from behind or replace the lens cap mid-exposure.



In AP 19 September we asked

Do you get as much enjoyment from editing pictures as you do from taking them?

You answered...

A Yes, it's all part of the process	47%
B No, I'd much rather be taking them	28%
C It depends entirely on the images	20%
D No, I don't edit my images, I just use them straight from the camera	5%

What you said

'No, it's a necessary bore. I particularly kick myself when I have to correct a stupid error that I should have spotted when I took the original photograph'

'I can't say I enjoy editing but it's part of the deal, so I don't not enjoy it either'

'Yes. I enjoy the digital post-exposure process in a similar way that I enjoy being in the darkroom and attempting to get the best out of a negative'

'A big yes. When I'm shooting I have the final image in mind, so the processing is just as much a part of it as the initial shot. Lightroom doesn't get in the way at all'

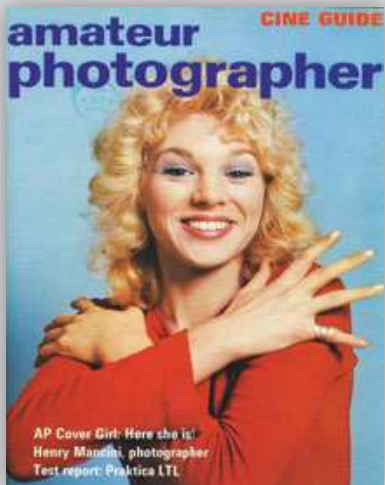
Join the debate on the AP forum

This week we ask

What is the longest (deliberate) exposure you've ever made for a single image?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The camera in AP 19 September was the Samsung GX-10. The winner is Nigel Hayes whose correct guess was the first drawn at random.

Inbox

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LETTER OF THE WEEK

Film favourite

What a delight to read the *Your guide to film* supplement in AP 19 September. As an established professional in the nautical and aviation fields I have retained my use of film since the early '60s when I worked for Kodak.

The jokes have now faded about my use of this format, and the pats on the back from highly respected professionals have increased. Film encourages composition, manual override and, most import of all, finger control on the shutter knowing that only 36 exposures exist. Plus, there's no going through hundreds of digital images for me – often it's just one roll!

My Nikon F5s are workhorses and have never needed a service, and I often taken them to sea in all weathers. In fact, I include an image (opposite) of just such an occasion taken at sea.

In conclusion, I seem to recall that there were long gaps between updates to film cameras, unlike digital models that are upgraded on a regular basis with more additions for the user. You can't replace the 'eye' and



Using film encourages 'composition, manual override and finger control on the shutter'

that is what photography is all about.

John Periam, via email

I'll pass on your praise to Oliver Atwell who was Editor for the supplement. I do miss some aspects of shooting on film, particularly the discipline of being restricted with the number of images I can shoot. Perhaps I should ditch my high capacity cards and just take a 256MB card out with me? I'll tell you what I don't miss though, the smell of the darkroom chemicals!

– Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

Lens flair

I read the Laowa V-DX 60mm f/2.8 Macro 2:1 lens test (AP 19 September) with interest, as I'm looking for ways to increase the magnification I work at in macro. I've seen great shots taken with this lens.

The Laowa isn't available in Micro Four Thirds, but it was useful to know it was a fully manual lens and so a cheap converter will work well with my Olympus OM-D E-M1. I was particularly interested, though, that Andy Westlake recommended shooting at x2 magnification on a tripod. I often shoot between x2 and x3 magnification handheld, and have just read about someone shooting at x10

handheld. A tripod just gets in the way of shooting something 1mm long that is moving very quickly indeed. Many macro subjects move around a lot and you need to follow them.

I have also been considering an adapter and a Canon MP-E 65mm f/2.8 lens. While I may not be the best macro photographer, I'm glad to feel that I'm getting better at it.

Alf Branch, Cumbria

I can confirm this lens works fine on Micro Four Thirds cameras, as I tried it briefly on my OM-D E-M5 II. I still can't imagine I'd personally get away with shooting extreme macro handheld, but it just goes to show that different techniques work

for different photographers – Andy Westlake, technical editor

Ad up

I felt I had to reply to Andrew Redding's letter in AP 19 September regarding the number of advertisements in the magazine.

I've subscribed to AP for the last 20 years, and in that time I've seen the number of ads dwindle compared to what it used to be. I think it's a shame, as I like comparing different manufacturer's ads and also like to look back on old issues to see how camera technology has changed.

I also think ads are necessary for the well-being of the magazine; they are in to

help with sales and keep the publication going. If there are no ads, there are no readers and hence the magazine goes down the drain.

I advise Mr Redding to see the adverts for what they are: a necessity.

Leonard Baldwin, Cardiff

Well said, Leonard. We try to maintain a healthy balance in the magazine. And yes, for many the adverts are just as interesting as the articles. I purchased my first medium format camera, A Bronica ETRS, from an advert at the back of AP, and I'm sure many readers have similar experiences. I recently got drawn in to thumbing through old copies of the magazines, and seeing how the cameras, and the advertising itself has changed is actually very interesting – Richard Sibley, deputy editor

APOY joy

When my copy of AP 26 September plonked through the letterbox this afternoon, I decided to stop working, have a cup of tea and a quick glance at the latest edition.

As is my habit, I started looking through from the back of the magazine. Since I'd



Ian Matthews' image of a family in front of burnt-out Hastings Pier

entered APOY Round 6, I spent some time studying and admiring the great street photography shots – starting from number 30 and paging through to the top three.

To say I was flabbergasted when I turned the page to see my entry at number two would be a complete understatement! My cup of tea very nearly landed on the carpet.

What a fantastic surprise, thank you so much.

Graeme Youngson, Aberdeen

Congratulations Graeme! Speaking of cups of tea, I think it's about time I had a tea break. Now, where's Callum to put the kettle on? – Richard Sibley, deputy editor

Pier review

In AP 19 September, a picture of Hastings Pier in East Sussex accompanied the *Weekend project* on how to shoot silhouette landscapes. The pier, of course, has

previously fallen prey to arson.

Your image reminded me of a picture I took in October 2011 with my Nikon D50. This was taken about a year after the disastrous fire, and shows a family playing on the beach in front of the pier.

I have to admit, now I've looked at it again with fresh eyes, I see a happy, busy picture. I hope you agree.

Ian Matthews, East Sussex

It is always nice to revisit an image with a fresh pair of eyes – Richard Sibley, deputy editor

In next week's issue On sale Tuesday 13 October

Autumn advice

Make the most of the changing season with our guide to shooting in autumn

Olympus OM-D E-M10 Mark II

We review the latest Olympus Micro Four Thirds camera

Wildlife Photographer of the Year

The best wildlife photographs of 2015 are revealed

Sigma 24-35mm f/2 DG HSM | A

Should you buy this wideangle zoom lens for your Canon or Nikon DSLR? We find out

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New beginnings

In the first of a series of articles, we explore the popularity of video and how **digital film cameras** can take your filmmaking to the next level



There's no doubt that the introduction of video in DSLR cameras started a revolution. More and more photographers are now tempted to press the video button and shoot moving images. However, the stumbling block is how and where to get started. We all know DSLRs have the ability to shoot video, but how do you go about creating video that looks as good as the stills you've been shooting?

The truth is that many of the basic principles are the same, regardless of whether you are shooting still images or video. Framing, exposure and lighting are all areas of photography that translate across the two mediums, and although

there are some new skills to be learned, as a photographer you already have a solid foundation to start shooting video.

What to shoot

For those photographers who want to shoot moving images, one of the biggest hurdles to overcome is knowing what to shoot. However, the answer is simple – whatever interests you.

If you enjoy taking wildlife images, make a short wildlife video. If you like portraits, shoot an interview. If you shoot landscapes, create a short film that shows off your favourite location. The difference is that with video, instead of photographing a single moment in time, you're capturing time in motion.

Think about how you want the narrative to develop. You will want to set the scene with a wide shot, then perhaps focus on your subject. Finally, get in even closer and pull out some details of the subject. These details will act as

Jason Lock filming with his Blackmagic Pocket Cinema rig. Although the camera itself is small, it can be expanded using any number of accessories



With ProRes and raw video capture Jason can colour grade his videos, just as with a still image

Jason Lock



Jason is a photographer who now finds himself shooting more and more video, both personally and for clients

'AS A VISUALLY creative person I've always been interested in film, particularly the transition from stills to moving images. As my knowledge and understanding of digital filmmaking started to evolve, I became aware of the limitations of the equipment I was using. As always, you try to improve, because when you see others' creative

work you get inspired. I then noticed that the name Blackmagic Design kept popping up. For me, the deciding factor in using the Blackmagic Pocket Cinema Camera was that it didn't cost a massive amount of money. Plus, since I use Canon EF lenses, I could mount these straight away with a converter (which, again, isn't too expensive). It's a great way of getting into a range that will help you create cinematic quality. The dynamic range affords me greater latitude in picture post-production, and enables me to get the richer colours I want.

'I made the transition to the film world fairly recently. In the past four years my clients have been asking me, "Can you also do this video for me?" Now I can give clients something that will be broadcast production or cinematic quality.'

To see the full interview with Jason, visit www.amateurphotographer.co.uk/blackmagic

pieces of interest, and help to add context or heighten emotion. By piecing it together, you can start to create a story about your location.

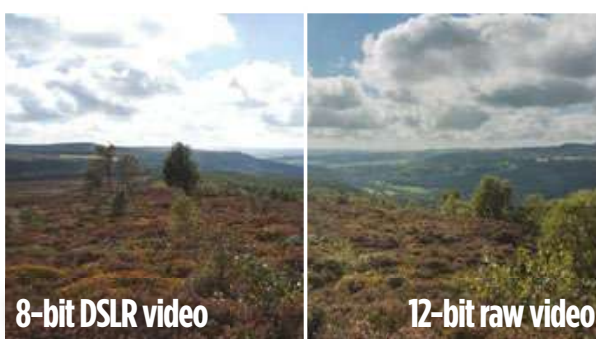
Details

The key is to think about, and look for, interesting details. Don't just point the camera and shoot for two minutes and then cut to something else for a couple more minutes. Make lots of shorter sequences that will hold a person's interest. Perhaps the best advice is to watch films and television to see how the programme makers cut between shots. Make notes and time how long has elapsed between cuts. You may be surprised to find out that often footage is shown for just a few seconds.

Editing and colouring

Once you have shot your footage, you can edit it all together. There are lots of suites that can do this, including the free Blackmagic DaVinci

'Now I can develop something visually that I see in my mind's eye'
Jason Lock



In this image you can clearly see the difference between 8-bit DSLR video and 12-bit raw footage

Resolve. When you start editing the footage into a narrative everything starts to come to life, but the key is to make sure you have plenty of footage to start with.

Just as you would with a still image, you can also adjust the look of your video. However, don't expect to have the same flexibility that you do when shooting raw images.

The vast majority of DSLR and compact system cameras that shoot video only record in 8-bit compressed video. Think of this as saving an average-quality JPEG image and then trying to edit it. The quality can break down quickly.

However, if you find that you want to get

more from your video than your DSLR can capture, there are other options. One of the best, and most affordable, solutions is the Blackmagic Pocket Cinema camera. This small camera can record Apple ProRes and CinemaDNG raw codecs, which are 10-bit and 12-bit formats respectively. These codecs, especially CinemaDNG, allow videographers to colour their videos just as they would with still images.

As you can see in the example on the left, with the raw CinemaDNG footage from the Pocket Cinema camera you can make the most of the 13EV dynamic range. This means you can reveal details in both highlight and shadow areas that are simply not recoverable when colouring an 8-bit video shot using a DSLR.

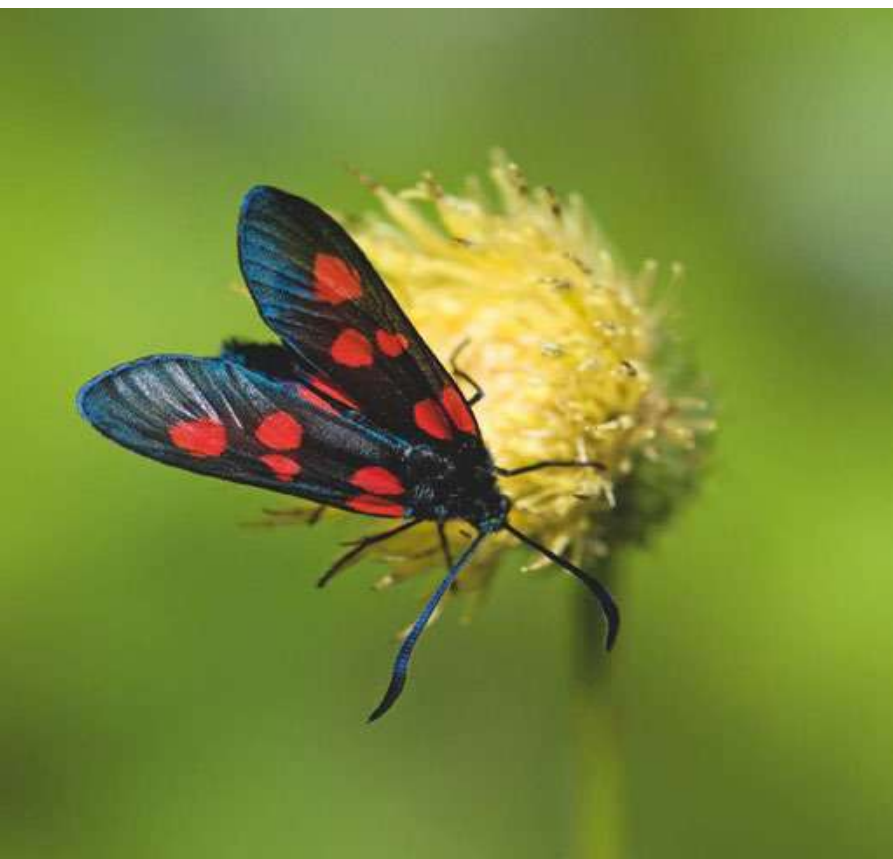


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A malachite sunbird sips nectar from giant protea, South Africa



A day-flying burnet moth feeds on thistle nectar, Italy

Secret life of plants

In a five-year project, **Heather Angel** has used a range of digital imaging and lighting techniques to explore plant pollination. Interview by **David Clark**

At the age of 74, when most people have long since retired, Heather Angel is working as hard as ever. Her latest project, on plants and pollinators, has involved travelling to 20 countries and has taken five years to complete. The most striking of these images are on display in Heather's new book – her 60th – titled *Pollination Power*.

The book is an exploration of the ways in which flowers attract pollinators and help propagate the species. The resulting images are not only visually impressive but also scientifically interesting. They demonstrate the vital role a flower's structure plays in the pollination

process and show that as well as insects, such as bees and hoverflies, a range of birds, mammals and even reptiles help spread pollen from one plant to another.

To shoot these images, Heather used a range of techniques, such as focus stacking, and specialised lighting, including ultraviolet (UV) and high-speed flash. This marriage of art and science is consistent with Heather's work over the past five decades, during which time she has remained one of the UK's best-known nature photographers.

Heather began her post-university career as a marine biologist, but her growing passion for photography led her to



SHOOTING INSECTS ON FLOWERS: TOP TIPS BY HEATHER ANGEL

1 For shooting most insects in detail, a macro lens is essential. However, it's possible to shoot some bigger butterflies with a telephoto lens, which focuses at fairly close range. When shooting macro, the depth of field is narrow unless you stop down the lens. Without plenty of light, you may need to increase the ISO sensitivity.

2 Do as much insect watching as you can before photographing. Decide on the angle you want to photograph the insect from. If you want to show a bee with the pollen in its pollen basket on the rear legs, a side view is important. If you want to show the mouthparts used for feeding, shoot the insect head-on.

3 Approach insects slowly, at an even pace. If you rush up to an insect you've just seen land on a flower, it's likely to take off and you probably won't see it again. However, once insects start feeding, they tend to be more engrossed in what they're doing and less concerned with what's happening around them.

4 If you have a garden, grow plants that attract insects. One example at this time of year is ivy flowers, which often have a good variety of insects on them, including bees, wasps, flies and butterflies.



Pollen clouds from
a hazel catkin are
dispersed by wind to
the tiny red female
flower, Surrey

HEATHER ANGEL



Heather's kit bag

FOR THIS project, Heather's main camera body was the Nikon D4, with a D800 as a back-up. To reduce the weight of her kit bag, she used two main lenses: the 105mm Micro-Nikkor, which was her 'workhorse' for most subjects, and a 70-200mm f/2.8 for birds and butterflies, sometimes with a 2x converter.

She also used a Nikon Speedlight SB-900 as a fill-in flash for photographing larger visitors such as birds, but not butterflies. 'Butterflies tend to react to flash and, on the whole, you're better off without it,' she says. 'They seemed to be lifting off almost before I'd released the shutter.' To reduce shadows and even out contrasty light, Heather attached a Honl Photo Traveller8 Softbox to the flash unit. 'It collapses flat in my bag, so is easy to carry, and gives the most lovely light,' she says.

Heather also used a Nikon macro SU-800 Wireless Speedlight Commander system, including two small flash units, which are mounted on a ring around the lens. The whole set-up was handheld for speedy action. For some images she used a specialist UV or a high-speed flash, when her camera was supported on a Gitzo tripod with a Really Right Stuff BH-55 Pro ballhead in the studio. For all the focus stacks she used a Really Right Stuff B150-B macro focusing rail.

Red poppywort grows at 3,500m where it is visited by flies and hoverflies in Sichuan, China



A bumblebee with large pollen grains emerges early morning from a squash flower at Kew, Surrey



➤ abandon her scientific career in 1967. Since then, she has achieved international recognition for her work in a prolific career.

Her latest project on pollination is a subject that has fascinated Heather for some time, and after having been commissioned by the publishing arm of the Royal Botanical Gardens at Kew in Surrey, it was one she was able to explore further.

'I put the idea to Kew and they loved it, though neither they nor I foresaw how big a project it would be,' she says. 'I had access to any plant behind the scenes at Kew and in the gardens. I was like a child in a sweet shop at first. I rushed around taking pictures



for a few weeks, then I sat down and thought, “I may have got some nice pictures, but now I’ve got to work out how I’m going to photograph the pollinators.”

This search took Heather to countries including China, South Africa, Australia, Mexico and Costa Rica. The range of creatures she found that were attracted to plants to feed on pollen or nectar was surprisingly wide, with her pictures showing hummingbirds, sunbirds, a gecko, beetles, moths and other insects. Unable to get her own mammal visitors, Heather used images of a bat and a pygmy possum taken by researchers.

‘I’m not always saying that a particular creature pollinates

that flower,’ she points out. ‘I’m saying it feeds on that flower’s nectar or pollen. The only way you can prove something is pollinating a flower is to see if it’s got pollen on its body and then see it transfer it to another flower. I’ve only categorically said it’s a pollinator if I have the evidence.’

Photographing these subjects required stamina, patience and persistence. ‘If you just turn up thinking you’ll do something in five minutes, it probably won’t happen,’ Heather continues. ‘On the other hand, there are things that happen in a flash in front of you. You just have to grab them and hope for the best. Sometimes you’re lucky, but your luck will be enhanced



The most challenging shot

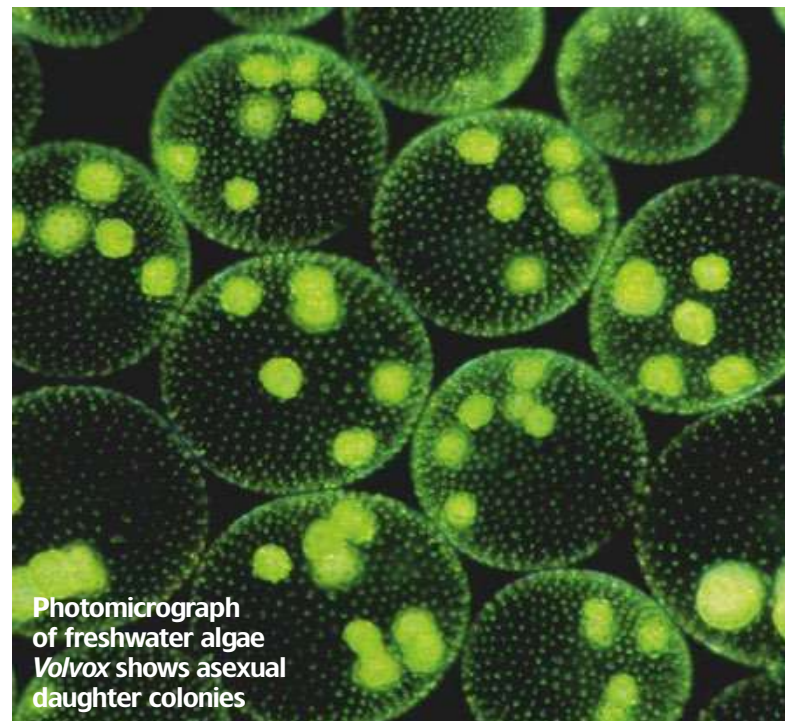
HEATHER says the most difficult picture to shoot in *Pollination Power* was this night shot (*above*) of a mother of pearl moth (*Pleuroptya ruralis*) visiting ragwort to feed on nectar. It was taken in a field very close to her home in Farnham, Surrey.

‘Photographing at night is infinitely more challenging than working by day,’ she says. ‘Nocturnal animals are much better adapted to night vision than humans. So spotting a pollinator has to be done with a torch, but white light invariably disturbs the insect.’

‘Initially, I tried filtering the light with red Cellophane, but then I had to carry two torches and in rain the Cellophane is no longer taut. Then I found an LED headlight with optional white or red light. White light aids access to the flowers, while red light picks out a pollinator and aids focusing. I took several shots of this mother of pearl moth with a twin macro flash set-up before I had a clear focused view of the extended proboscis.’



A bumblebee prises open the upper and lower lips of a perennial sage to reach the nectar, Kew



Photomicrograph of freshwater algae *Volvox* shows asexual daughter colonies



A hoverfly uses its proboscis to lap up pollen from viper's bugloss, Alpes Maritimes, France

the more time you spend in the field at the right place.'

Heather is enthusiastic about the use of digital technology and says the book couldn't have been done without it. Apart from the benefits of digital, such as being able to shoot with high ISO in the dark, shady conditions of a tropical rainforest, she also enjoyed using post-processing techniques such as focus stacking.

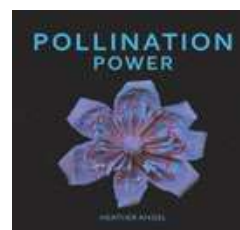
Using this technique, she could take as many as 50 focus 'slices' (like a CT scan) and then combine them using the Zerene Stacker software to greatly increase depth of field in the final image. For focus-stacking to work, you need both a static subject and a constant light source. Heather usually shot those images in controlled conditions in her studio, or if travelling she would improvise and use a hotel bathroom as a studio.

Another technique she used was

shooting with UV flash, which gives a more accurate idea of how pollinators see some flowers (see book-jacket image, right). 'We know that insects have the ability to see in UV and now scientists are finding that some birds and small mammals can, too,' she says. 'We've also known for some time that flowers which appear to be a single colour to our eyes have distinct markings in UV light, such as a darker central bulls-eye.'

Heather used a specialist UV flash to capture these secret signals and guiding marks on flower petals. However, when combining UV with the multiple images necessary for focus stacking, extra problems arose. 'The UV flash emits a lot of heat, so I could only do a few shots before it got too hot, then I had to wait for it to cool before I could do more,' she says.

'Therefore, a UV focus stack was really tedious to do. Sometimes, a



Heather has been shooting wildlife for several decades. Her images have appeared in many magazines and books, and have won several awards.

Pollination Power is published in hardback by the Royal Botanic Gardens, Kew, priced £25. To see more of Heather's work, visit her newly launched blog site, heatherangelphotography.co.uk

flower would start drooping even though it was held in place with a clamp and I'd have to start again. However, afterwards, I was thrilled with the results.'

The book's final image selection shows only a fraction of the photographs Heather has amassed on this project over the past five years and a further, more academic, book may follow. Nevertheless, *Pollination Power* is undoubtedly a worthy addition to her collection of photography titles.

Heather, who is an active blogger and tweeter, clearly still retains her energy and enthusiasm for nature photography of all kinds, and says she is enjoying her work now as much as she always has. 'The nice thing now, after having my whole life dictated by people setting me deadlines, is that I don't have to do anything,' she says. 'I can photograph whatever I want and I'm enjoying it.'



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- #4 Exhibit Your Work
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- #6 Promote Your Portfolio
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- #7 Affiliate Yourself
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With the new camera came a new lens mount, the F-type bayonet, which has remained virtually unchanged to the present making it capable of accommodating the latest autofocus lenses. No other manufacturer has achieved this feat. Indeed photographers can still use their treasured manual focus Nikkor lenses on the very latest Nikon DSLR cameras. There is myth that the first two digits represent the camera's year of manufacture. This is incorrect. Nikon produced nearly one million Nikon Fs between 1959 and 1974. Serial numbers began with 6400001 and by the time production ended had reached 74xxxxx. The Nikon F stand was specially designed by Tony Hurst.



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LOCATION GUIDE

Cwmorthin, Gwynedd

This abandoned slate mine and the surrounding area offer rich pickings, as **Jeremy Walker** explains



KIT LIST

▼ Lens

A wideangle lens is essential, and even a 24mm tilt-and-shift would be very useful. The image possibilities are endless, but if you want to limit what you carry the ever-faithful 24-70mm is a most useful lens. I would also consider carrying a tripod.



▼ Torch and whistle

Carry a torch and whistle and learn the international distress signals for an emergency. There won't always be a phone signal.



▼ Footwear

This is definitely a walking-boot-type location and you may even want to consider taking a walking pole to help you on the initial steep slope up to the lake.



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THE CWMORTHIN slate mine is situated just above the tiny village of Tanygrisiau, near the historic Welsh slate mining capital of Blaenau Ffestiniog. It is a mecca for photographers who want to shoot a slice of Britain's industrial heritage in an extremely moody landscape. Take care, though, as the area is riddled with ancient mine tunnels, slate caverns and industrial waste heaps. My advice is to stay on the many footpaths.

Cwmorthin can be a hard place to find – aim for the tiny railway station at Tanygrisiau and follow the road for a quarter of a mile until you reach one of the two car parks. Try to park in the upper one as it will save you an extra walk. The car park can be incredibly busy at weekends, but on the plus side, it is free.

After a strenuous uphill walk of about 15 minutes you reach the first of several great locations, a terrace of slate-built cottages on your left, the lake in front of you and more buildings and cottages on your right. You will also have the remains of mine workings on your left and right. In the best conditions, usually damp and grey weather, the location can look spectacularly moody and sombre.

Follow the path along the valley beyond the lake to find the remains of a ruined chapel, while further still you'll come across the shell of a house set back from the path. As Cwmorthin is a bit of a trek from the car, I would take wet-weather gear, some water, a packed lunch and a flask, as well as the camera kit.



Above: The moody and sombre location creates fantastic conditions for fans of black & white photography

Right: It is a good idea to position yourself above the mine and its buildings to place them in context within the landscape



Jeremy Walker

Jeremy Walker is an award-winning professional photographer with many years' experience specialising in high-quality landscape and location photography for use by advertising, design and corporate clients. A belief in 'quality is everything' and a meticulous approach serve Jeremy and his clients well.

www.jeremywalker.co.uk

The remains of the small chapel under a dark and brooding sky

Shooting advice

Time to visit

CWMORTHIN, for me, is an autumn or winter photo location – one where you want clouds clinging to the hilltops and perhaps a bit of snow blown up against the slate walls or fences for added dramatic effect. Rain-washed slate spoil heaps and the slate fence can look very moody.

Cwmorthin has subject matter for everyone, from wideangle landscapes and panoramas to views shot with moderate telephotos, and enough subject matter for the macro enthusiast. It means you could be carrying a full kit bag with lenses, from a very wide 14mm to 200mm or even longer. Even a perspective-control lens could be useful in this type of environment.

If you want a slightly different view of the mine and its buildings, try to get above them and look down, creating context within the landscape.

As for the time of day, this is a difficult one to judge. Sunrise and sunset will not reach the valley floor and midday sun can be too high and harsh. So it all very much depends on the weather conditions, but if it's cloudy, just go for it.

Food and lodging

THERE is a great café at Tanygrisiau serving hot and cold snacks, and teas and coffees. The best place for accommodation and a greater choice of food outlets is the town of Betws-y-Coed, which is about 20 minutes away.

For luxury accommodation check out the Tan-y-Foel Country Guest House (www.tyfhotel.co.uk) just outside Betws-y-Coed. The town also has numerous outdoor/mountaineering shops and a wide range of tourist facilities, hotels and B&Bs.



Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Ramy Youssry, Egypt



Ramy, who describes himself as a graphic designer, illustrator and photographer, became interested in photography

back in 2010, when he started university. While we see examples of his documentary work here, Ramy says he has no real preference for any genre and will try his hand at anything that takes his fancy. For Ramy, the appeal of photography lies in his ability to truly express himself. To see more of his work, visit www.behance.net/ramy_shokr97a7.

Lake Burullus

1 In this compositionally simple scene, Ramy was particularly struck by the reflections and the contrast between the large and small boat
Canon EOS 550D,
18-55mm, 1/500sec
at f/7.1, ISO 100

Tear Gas

2 Ramy took this image during one of the protests in the Azarita region in Alexandria, Egypt. The item in the man's hand is actually a tear-gas shell
Nikon D40,
18-55mm, 1/1250sec
at f/5.6, ISO 200





Focus Pro

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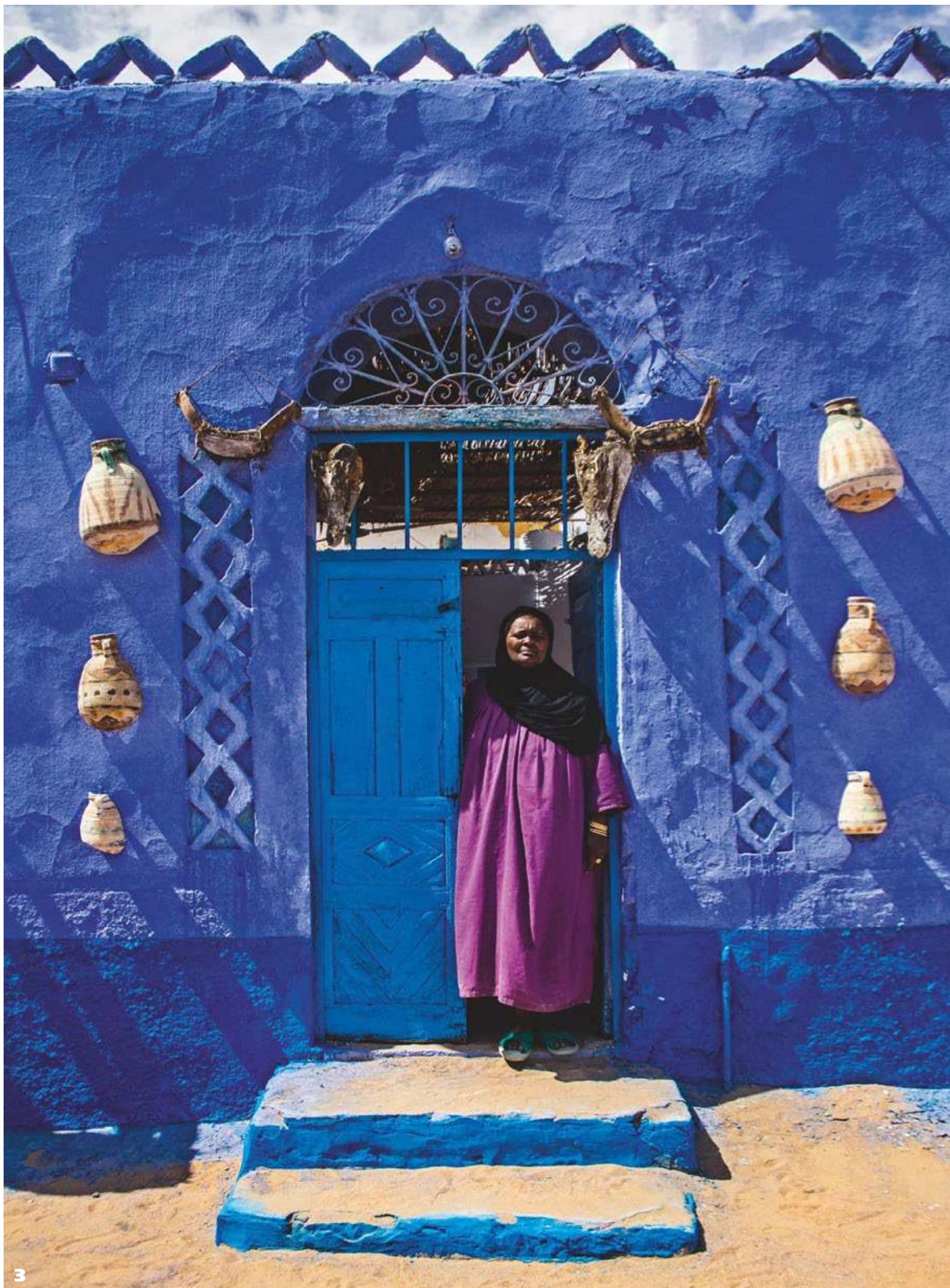
Helicon Focus is designed to merge several differently focused images into a fully focused one, thus allowing extreme depth of field. You can produce sharp images in one click, retouch results with special brushes and enjoy all the benefits of state-of-the-art technology to make your images stand out

Nubian Village,
Aswan, Egypt

3 Here Ramy has employed the harmony of colours, various shapes, and the use of the door as a framing device in order to draw our attention to the woman
Canon EOS 550D,
18-55mm, 1/1250sec
at f/3.5, ISO 100

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



3



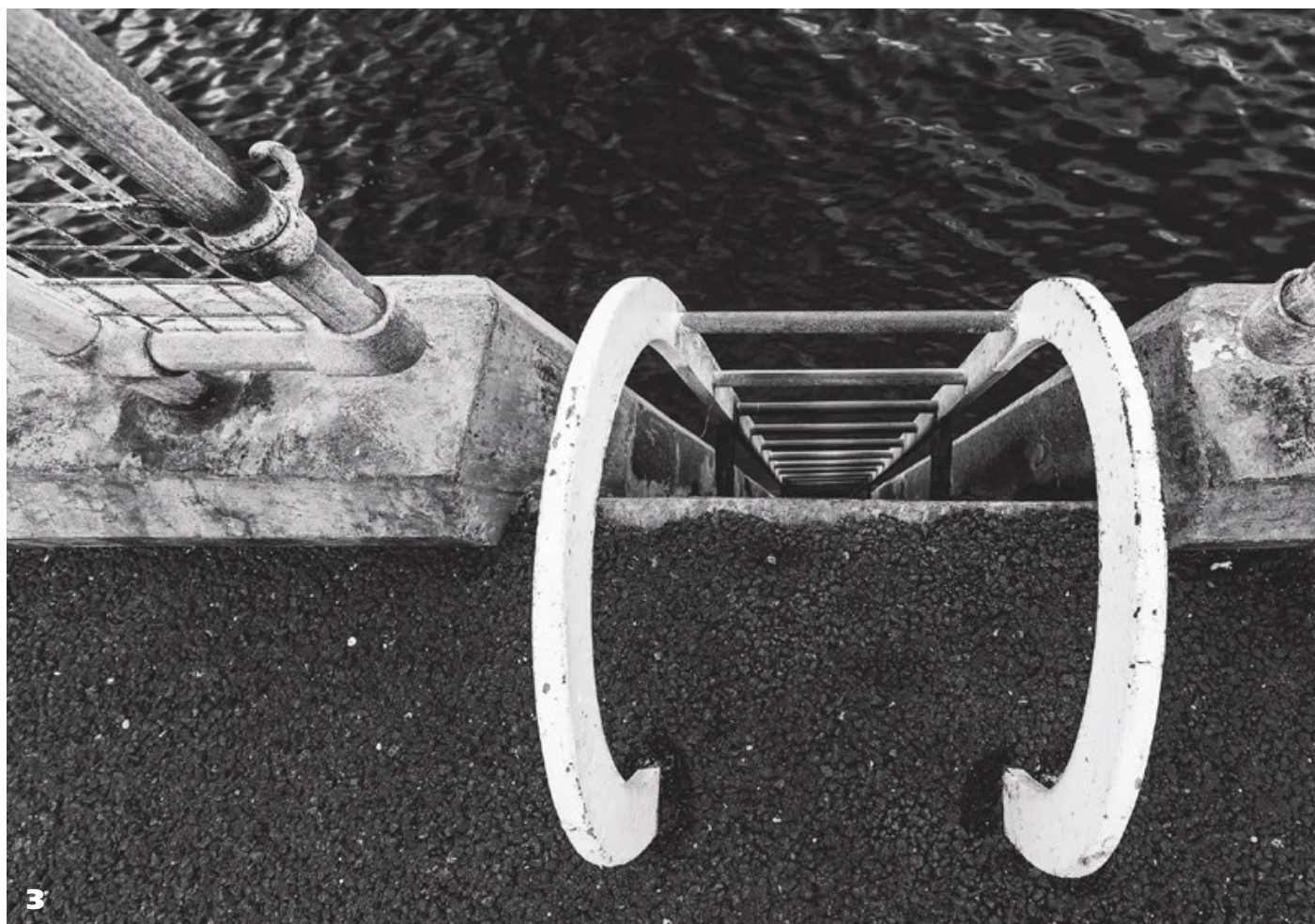
David Ball, Nottinghamshire



'My inspiration to become a photographer started at a young age when my granddad would enthral me with his camera on family holidays,' says David. 'I especially love shooting at the sea, although I also have a passion for the countryside and shooting landscapes throughout all seasons. Being free in the outdoors with my camera just doesn't get any better, especially at sunrise.' To see more of David's work, visit www.davidballphotography.co.uk.

Sea Rush

1 David spotted these steps for the first time recently even though he's been visiting this location in Scarborough, North Yorkshire for many years. He captured the wave at just the right moment as it moves up the steps towards the camera
Canon EOS 6D, 17-40mm, 0.8sec at f/16, ISO 125, 0.6 grad, Lee Little Stopper





Durdle Door

2 David wanted to take a different approach to this often-photographed spot in Dorset, hence the spread of shingle in the foreground
Canon EOS 6D, 17-40mm, 80secs at f/16, ISO 160, 0.6 grad, Lee Little Stopper

Fixture

3 David found this unusual composition while out on an evening walk. The ladder almost makes you feel like you're being led out to sea
Canon EOS 6D, 17-40mm, 1/100sec at f/7.1, ISO 100

Defence

4 Again, David has tried to find a fresh approach to a familiar location. The use of the sea defences as a leading line is beautiful
Canon EOS 6D, 17-40mm, 70secs at f/16, ISO 100, 0.6 grad, Lee Little Stopper





Andy Reid, Cornwall



While Andy has been shooting for a while, his work has lately been focused on macro photography, the demands of which appeal greatly to his approach of paying meticulous attention to detail. 'The discipline requires a huge degree of patience,' says Andy, 'and I'm left constantly hungry to see improvement and development.'

Bamboo Plant

1 Andy has captured the beautiful early morning light and dew to create a mesmerising image, one enhanced by the striking shallow depth of field
Nikon D800E, 150mm, 1/5sec at f/11, ISO 100, tripod, remote shutter

Fox Rosehill Gardens... 1

2 With all the variety in these botanical gardens in Falmouth, Cornwall, Andy has found himself a strong focal point by ensuring the stamens are sharp and placed centrally in the frame Fujifilm XT-1, 60mm, 1/7sec at f/7.1, ISO 200, tripod, remote release

Maenporth Coast Path, Cornwall

3 Andy made excellent use of the dappled light on this coastal walkway in Falmouth, to create a stunning bokeh background Nikon D800E, 105mm, 1/25sec at f/11, ISO 100, tripod remote release

Fox Rosehill Gardens... 2

4 By shooting at this angle and with this composition, Andy has thrown the petals out of focus and used them to frame the central part of the flower Nikon D800E, 150mm, 1/13sec at f/5.6, ISO 100, tripod, remote release



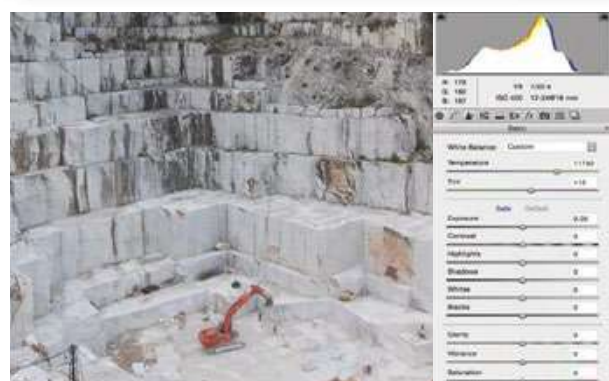
Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Removing camera shake

THIS photograph by Chris Ducker was shot in the early hours of the morning on a cloudy day (hence the strong blue cast) at a shutter speed of 1/20sec using an aperture of f/8. Even when shooting with a wideangle lens, this is pushing the limits for a handheld shot without image stabilisation. I note that the picture was photographed using a Nikon D5000. This camera model is a few years old now, but even so, in low light conditions like this it should have been possible to increase the ISO setting to 800, open the aperture to f/5.6 and shoot at a more reasonable 1/80sec. The following steps show how I was able to colour-correct the original and successfully remove the camera shake.

BEFORE

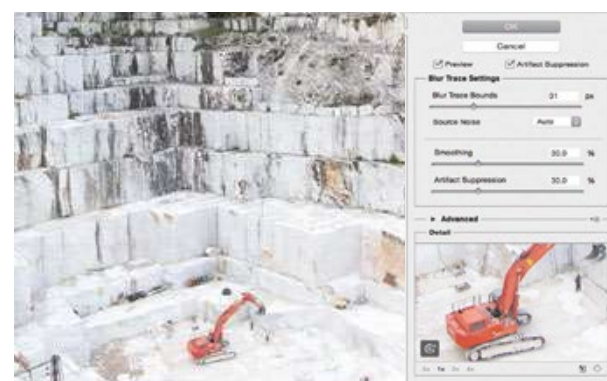


1 Correct white balance

I opened the raw original in Camera Raw, where the first step was to correct the white balance. To do this, I selected the White Balance tool from the toolbar and clicked on an area of the image that should have been neutral in colour. In this instance, I clicked on the marble rock.

2 Apply Basic panel adjustments

The next step was to tone adjust the image, increasing the contrast to give a full range of tones from black to white. The simplest way to do this was to click on the Auto button in the Basic panel. This single step did a great job of auto-correcting the photograph as it added more tone contrast, but without clipping the highlights.



3 Remove camera shake

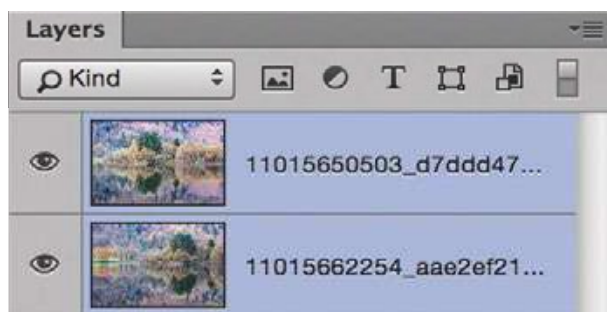
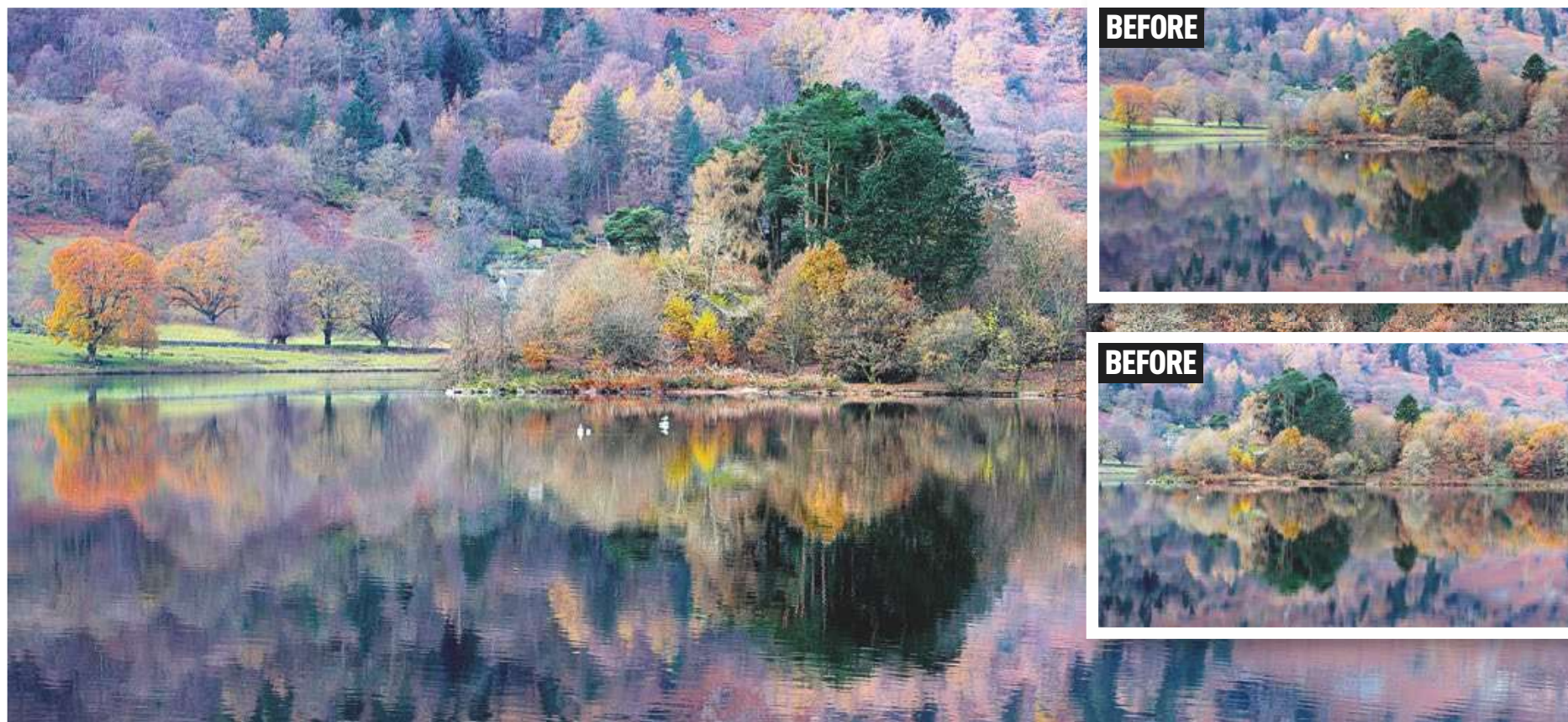
From Camera Raw I opened the image in Photoshop, where I went to the Filter menu and chose Sharpen>Shake Reduction. There are a number of options to play with in this filter dialog, but more often than not the default shake reduction will be just the right amount to apply.

Creating a Photomerge in Photoshop

THE PHOTOMERGE feature in Photoshop can be used to create panorama stitches from a selection of photographs. The key is to rotate the camera carefully around the lens axis as you shoot the sequence of photographs you wish to merge together. In the example shown here, you can even do this using just two

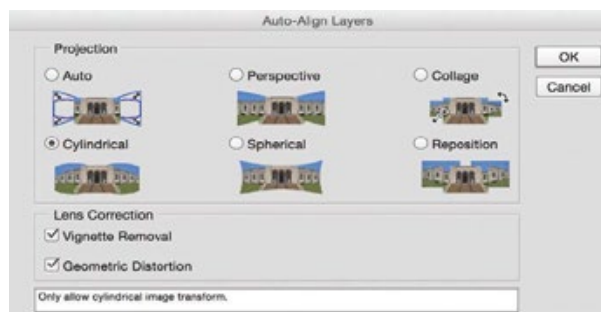
photographs – these were taken by Andrew Clayborough. You can carry out a Photomerge in a single step via the Bridge Tools in the Photoshop menu, but I find it's usually better to break the process down into distinct steps so that you open the photos as layers in Photoshop first, then auto-align them and,

lastly, apply an auto-blend. It can be a slow process when processing large, multiple-source images. By breaking it down into steps you can undo the auto-align step and experiment with different projection settings without having to undo everything and reload the files as layers again.



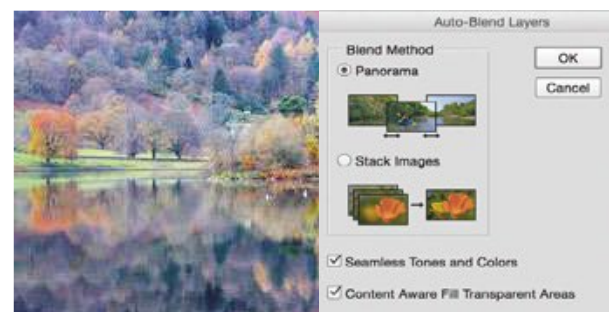
1 Load files as layers

I selected the two 'before' shots in Adobe Bridge. I then went to the Tools menu and selected Photoshop>Load Files into Photoshop Layers. This opened the two files in Photoshop as layers one on top of the other. In the Layers panel I made sure both layers were selected.



2 Auto-align the layers

In Photoshop I went to the Edit menu and selected Auto-align Layers. This opened the dialog shown here, where there were several projection options from which to choose. Usually it's best to select the Cylindrical option when aligning a single row of images, but if in doubt you can always select Auto.



3 Auto-blend the layers

The Auto-align step simply aligned the photos. The next step was to blend the layers by going to the Edit menu again and selecting Auto-blend Layers. I then selected the Panorama option and checked the 'Seamless Tones and Colors' and the 'Content Aware Fill transparent Areas' options to produce the finished version.

Shake Reduction filter

A FEW years ago Adobe revealed a sneak preview of the Shake Reduction filter prior to it being incorporated as a feature within Photoshop. In reality, the filter has never lived up to the excitement generated by the demo and it has been hard to find an example where the filter can really do a great job. That is until I came across the image Chris Ducker sent in (left), where I reckon it did a good job of

removing the slight camera shake. The filter works by examining the image in detail and estimating the blur trace angle for the camera movement. Once this is known, the filter is able to use a deconvolution process to undo the camera shake and make the photograph appear sharper. The close-up examples show how the image looked before and after the Shake Reduction filter was applied.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Accessories

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BounceLite solo flash diffuser

● From £99.99 ● www.bouncelite.com

Callum McInerney-Riley tests a flash modifier that allows photographers to bounce, soften and control the spread of light of their flash

At a glance

- Flashgun-mounting light diffuser
- Quick and easy to change and modify lighting
- Gels included to adapt to colour temperature

BOUNCELITE began as a Kickstarter project from British inventor Tony Chau, who raised a respectable £34,000 to bring the idea to life.

Light shot directly from a flashgun is often harsh, but bouncing a flash off a low ceiling or a wall is a great way to achieve much softer, more flattering light. However, you can't always count on your shooting location to have a good surface from which to bounce the flash – a problem the BounceLite aims to solve.

The BounceLite attaches to a standard-sized flashgun via a rubber fastening mechanism. The piece of card at the top of the modifier can be positioned to control the angle and softness of the light, and how much light is directed out through the soft plastic diffuser at the front. In the closed position, all the light bounces off the white interior of the BounceLite and through the front diffuser, effectively turning it into a softbox. Flipping the flash down to face forwards and opening the door allows the diffuser to be bypassed completely.

Made from a durable plastic, the BounceLite comes with a case for easy transportation. It also has an in-built filter tray. Using small filter cassettes, coloured gels can be inserted into the modifier to balance and change the colour temperature. An 'Adventurer' kit (£139.99) is available and includes a number of multicoloured gels.

Conclusion

The BounceLite offers the ability to control the spread and softness/hardness of a flashgun, act as a softbox or impede your flash with very little effort. In this way, it's a very useful tool for working in fast-paced environments like events or weddings. Unlike some modifiers, it doesn't make your camera top-heavy. And while it's expensive when compared to other flash modifiers, no other product offers the same feature set.



Amateur Photographer
Testbench
Recommended
★★★★

ALSO CONSIDER

Gary Fong Lightsphere Collapsible G5 speed mount

£45, www.garyfongstore.com

A popular light modifier among events photographers, the Gary Fong Lightsphere diffuses light brilliantly to give great flash coverage.



Rogue FlashBender 2 – small softbox kit

£40, www.rogueflash.com

The FlashBender 2 allows users to shoot with a bounce card and diffusion panel. It can also be folded back to shoot with a normal flash.



Manfrotto SpeedBox Pocket

£30, www.manfrotto.co.uk

If a purely softening flash is needed, then the SpeedBox Compact is an excellent product. It provides a good spread of diffused light to illuminate a subject with a flashgun.





XSeries XShine LED spotlight

● £39.95 ● www.xseries.com

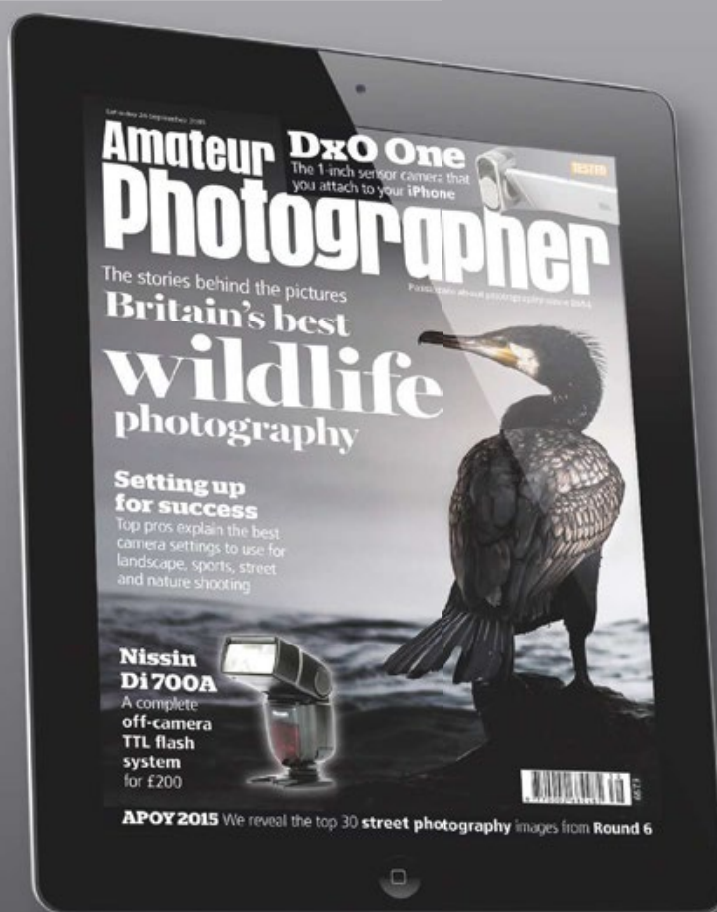
XSORIES has a great reputation for producing neat products that become almost indispensable to photographers. This 36-LED video-light array features a rechargeable Lithium-ion battery and, when tested in-studio, easily achieved its quoted 180-lux output at 1m. With multiple hotshoe mounts and a universal screw thread, it can be banked together with other units to form a larger array or adapted to any camera with a hotshoe. It does bear an uncanny resemblance, both in size and appearance, to many sports camcorders and can be paired with a GoPro on a selfie stick, without adding appreciably to the weight.

If you're looking to extend and exploit the video capabilities of your camera beyond daylight hours, then the XShine is good for close-range subjects and small groups of people. With the moderately diffuse panel, the direct light quality is perfectly acceptable. While our test sample battery charger had only an EU plug, we'd expect it to be sold with a UK version, although it wasn't immediately obvious how the battery was meant to fit. The plastic casing is robust enough for general use, but the array screen picks up scratches easily, making careful storage in the kit bag a necessity. **Andrew Sydenham**



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Although this image was taken with a circular ND filter, I'd recommend buying square filters and adapters for the X-system, as the lenses' filter threads vary in size



Fujifilm X-T1

Having used the Fujifilm X-T1 for almost a year, **Callum McInerney-Riley** rates his in-depth experience with it

At a glance

- 16.3-million-pixel, APS-C sized X-Trans II CMOS sensor
- EXR Processor II
- ISO 200-6400 (expandable to 100-51,200)
- Fuji X-mount
- 2.36-million-dot OLED EVF
- 3in, 1.04-million-dot LCD screen
- Street price £850 (body only)

A couple of years ago, AP's then editor Damien Demolder allowed me to take his Fuji X-Pro1 home for the weekend in exchange for updating its outdated firmware. It was my first real experience with an X-series camera and I was impressed.

Other than that brief experience,

I hadn't had another chance to get properly acquainted with an X-series camera until I was lucky enough to get my hands on the Fujifilm X-T1. As I put it to the test, I became acquainted with its menu systems, functions and grew to love this outstanding piece of equipment. So, when the time came to return to the stock cupboard at AP HQ and pick up a new camera, I found I couldn't put it down. The Fujifilm X-T1 has stuck with me. I've spent almost a year with it now, taking it on holiday, on business trips and using it on professional shoots, and it's never ceased to impress me. Here are a few of the reasons why.

Operation

When reviewing a camera, I usually become entirely engrossed in that particular model. Then,

when the time comes to switch to a different camera for testing, it takes a while to acquaint myself with where all its buttons are, what they do, how to customise them to suit what I'm shooting and to remember what its myriad submenus are for.

However, the Fujifilm X-T1 just isn't like that. It doesn't matter if I haven't touched this particular camera for a month, as I can pick it up and shoot with it straight away without needing to think too hard about what I need to do. There are very few cameras that have the same level of simplicity as that offered by the X-T1. There are aperture-control rings on the lenses, a shutter-speed dial on the top-plate next to the exposure-compensation dial, and an ISO dial on the far left. Under that are switches for metering and drive

modes, while the focus-mode switch can be found on the front. Everything I need to change or adjust is easily accessible and right in front of me. I don't even need to turn the camera on to know whether the settings I'd like are already dialled in – which I find especially handy.

However, this does work both for and against the camera, as these settings rely on the user already having a moderate understanding of photography. While the shutter speed, aperture and ISO dials each have a position marked 'A' for auto, a user who doesn't understand the basics might find all these dials confusing. But for those with a little know-how, it gives a fantastic control layout that's easy to view and change without the need for extensive (and often annoying) menu diving.

Performance

An X-Trans II sensor features inside the Fujifilm X-T1. This 'II' version adds phase-detection pixels and allows for quicker and more precise autofocusing. This is a welcome addition, as some Fujifilm X-series cameras can be sluggish in the AF department.

While I wouldn't claim that the X-T1 is class leading in terms of its autofocusing speed, it does a respectable job in both good and low-light situations, especially when coupled with the right lenses. I've occasionally used the camera to shoot weddings and, while it's not ideal for a dim candle-lit church, it always does a respectable job of finding focus.

I've also found its 16.3-million-pixel resolution images more than adequate for any subject I've wanted to shoot. While the vast majority of my photos are either printed to A4 or used as web images, the resolution has never limited my photography, even when cropping my shots.

While I do shoot landscapes, a lot of what I like to shoot concentrates on a single subject

The APS-C sensor combined with a fast prime lens makes it possible to achieve a very shallow depth of field



such as portraiture or food photography. This means I usually want to focus in on my subject, and isolate it from distracting elements by shooting with the lens wide open. Often compact system

‘As a rule, most Fujinon lenses are optically outstanding. Many of them have excellent sharpness, feature very little distortion and offer exceptional build quality’

cameras, with their small sensors, make it hard to match the shallow depth of field I can achieve with a full-frame camera. However, Fujifilm's APS-C-sized sensor means I only have to use a slightly longer equivalent focal length than I would on a full frame to achieve what I want. Because of this, I've had to compromise very little on shallow depth of field.

Fujinon engineers are quite aware that by switching to a compact system camera most users don't want to sacrifice a background filled with beautiful bokeh, and they design their lenses with this in mind. Not only do they create lenses that are fast (most of the top-end prime lenses boast apertures of f/2 or below), but some lenses also have slightly longer equivalent focal lengths than standard. This extra length results in a shallower depth of field being achieved and, in turn, a better out-of-focus background when shooting wide open. A good example is the Fujinon XF16-55mm f/2.8 R LM WR lens. It's similar to a full-frame 24-70mm lens, but at the long end features an equivalent focal length that's closer to 80mm. So what you lose in depth of field from the smaller sensor size, you make up with slightly longer lenses.

As a rule, most Fujinon lenses are optically outstanding. Many of them have excellent sharpness, feature very little distortion and offer exceptional build quality. However, this kind of quality inevitably comes at a price, and you won't hear the words, 'Oh, that's cheap,' uttered about lenses by many Fuji owners.

It's clear Fujinon engineers are focused on building up a system that offers the best it possibly can – and they've succeeded. The current lens line-up covers more or less every focal length with a high-quality optic. The only area in which they've failed is in delivering the budget lenses that other systems have. However, now that Fujinon has produced a solid lens line-up for the X-system, it's quite possible that its 2016 roadmap will feature more wallet-friendly offerings.

The adventures

After my initial review period with the X-T1, my first real ask of the camera was to be the workhorse at the annual Consumer Electronics Show (CES) in Las Vegas, USA. With long hours spent working in and around the big expo hall, the X-T1's weight – with a 35mm lens attached – didn't become an issue at

This image was shot at ISO 3200 in raw and converted to JPEG. I didn't apply any noise reduction





Even though the lenses can make the X-T1 heavy, I didn't find it any trouble carrying it everywhere I went in Croatia. As a result, I got some amazing photos

all. It is worth noting, though, that I decided to ditch the strap that comes bundled with the camera, as its rubber and material combination chafed rather uncomfortably on my neck.

Thanks to its good JPEG processing, fast lenses and reasonably high ISO performance, I was also able to get high-quality product shots of all the exciting goods I spotted at the event. And the Fujifilm Camera Application and Photo Receiver apps (free for

iOs and Android) meant I was able to send images directly to my smartphone and live tweet them from the @AP_Magazine account.

For my next project, I took part in a behind-the-scenes documentary shoot with DJs and music producers. The underground recording studio location was lit mostly with artificial light, and was challenging for the camera. I took the Sony Alpha 7 II along with the idea of using the Fujifilm XT-1 as a back-up camera.

However, half way through the day I switched to the XT-1 and completed the shoot with it. This was because I preferred the Fujifilm's viewfinder, which allowed me to see bright, rich colours even in low light, meaning I was able to time the moment the shot looked best in terms of lighting and colour.

When comparing image quality, the Sony Alpha 7 II was significantly better in terms of dynamic range and high ISO performance, as well as having a

resolution advantage. But, thanks to the XT-1's superb EVF, I found my composition and timing of shots was much better – and for me, that's just as important.

I've also taken the X-T1 to a couple of weddings, using it to document moments in a fly-on-the-wall style. Since the camera is quite small, people don't tend to close up like they do when a big DSLR is pointed at them. However, weddings can be very demanding for any camera, with many low-light situations testing the high ISO capabilities of the sensor as well as the autofocus. While I have no issues with shooting most subjects with the X-T1, when it comes to extreme low light I revert to a DSLR to ensure I get every shot I need. After all, that's what I'm at a wedding to do.

The X-T1 has also accompanied me on a holiday to Croatia. Before going, I faced the choice of which camera to take and easily settled on the X-T1, as I wanted a camera I could carry around all day and that would cover most focal lengths with just a couple of lenses. I picked up the Fujinon XF 16-55mm f/2.8, as it's a brilliant walk-about lens, and added the wider XF 10-24mm f/4 to capture landscapes. Although the X-T1 itself is very light, adding these huge lenses to the kit did make it somewhat heavy and, while it wasn't anywhere near the



I love using the LCD for shooting at waist level, but it would be better to have a fully articulated screen rather than one that just tilts

‘As an avid angler, I can also vouch for the weathersealing. The camera has seen some cold nights and wet days, and had a few bumps’

burdensome weight of a full-frame DSLR, it was a fair bit to carry. With this said, I got some fantastic pictures thanks to the X-T1, but it did raise the question: ‘When using these big lenses, am I actually travelling lighter?’

As an avid angler, I can also vouch for the weathersealing. The camera has spent many a cold morning on the riverbank and seen some cold nights, wet days, and possibly had a few knocks and bumps along the way. However, the weathersealing means it’s more than capable of dealing with those kinds of conditions.

My wish list

The changes I’d like to see in the next incarnation of the X-T1 are minor, but they would make a big difference. First would be a fully articulated LCD screen. While I found myself using the EVF frequently, being able to flip an LCD can be very useful, especially when filming video – and with the recent firmware 4.0 update, video on the X-T1 is now a lot more meaningful.

It would also be great to see highlight and shadow clipping live in the EVF and on the LCD. It’s something I often use with the Olympus OM-D E-M5 Mark II and is very useful. Currently, the only way to gauge this on the X-T1 is with the histogram, which I find shows very little information and makes it hard to accurately tell how much information is clipped.

Straight out of the camera

AS WELL as reviewing cameras, I shoot a lot of professional work with full-frame DSLRs. As such, it’s very rare for me to shoot JPEG only, as I process the majority of images with Adobe Lightroom CC, where I like to add my own colour presets. A lot of my custom presets are loosely based on my favourite colour film, Fujichrome Velvia 100.

The X-T1, however, gives me the option to shoot in both raw and JPEG with its Velvia or Provia film-simulation modes. When importing the images into Lightroom, it was obvious from the JPEG preview that the film-simulation mode creates pictures of a standard I’d be happy to use straight out of the camera.

Admittedly, there are dynamic range advantages that can often be gained from editing the X-T1’s raw images, but on the whole the colour, sharpness, noise reduction and contrast were more than satisfactory. The added bonus is that I don’t need to spend ages processing in Photoshop or Lightroom, which means more time to spend out shooting.

When it comes to noise, rather than the blocky, aggressive and distracting noise I expect of many cameras, the X-Trans sensor inside the X-T1 delivers a more uniform type. It’s hard to describe, but it looks like noisy grain on high ISO sensitivity film and appears as if it’s meant to be there. I rarely apply noise reduction to the X-T1’s raw files for anything under ISO 800. As expected when shooting high ISO JPEG images, such as ISO 6,400, there’s plenty of noise present but I actually like the look it gives. This is because the camera’s processing doesn’t aggressively try to remove noise at the expense of finer detail. Instead, it gives both texture and character to the images.

In my opinion, the title for best JPEG is hotly contested by both Fujifilm and Olympus, as they produce brilliant out-of-camera JPEGs with fantastic colours – so long as you get the settings right in-camera. In fact, unless it’s a really special image or you want a very specialist look, there’s very little need for any post-processing.



Shooting in JPEG using the Velvia film simulation setting gives fantastic images straight out of the camera



This was one of the lenses on display at CES. Using the Wi-Fi, I was able to capture a picture and tweet about it moments after seeing it

Last on my wish list is better flash support. Many Fujifilm aficionados use Cactus V6 triggers or Cactus flashes. While these work well, I’d love to see better flash support and perhaps even a proprietary Fujifilm system.

Final thoughts

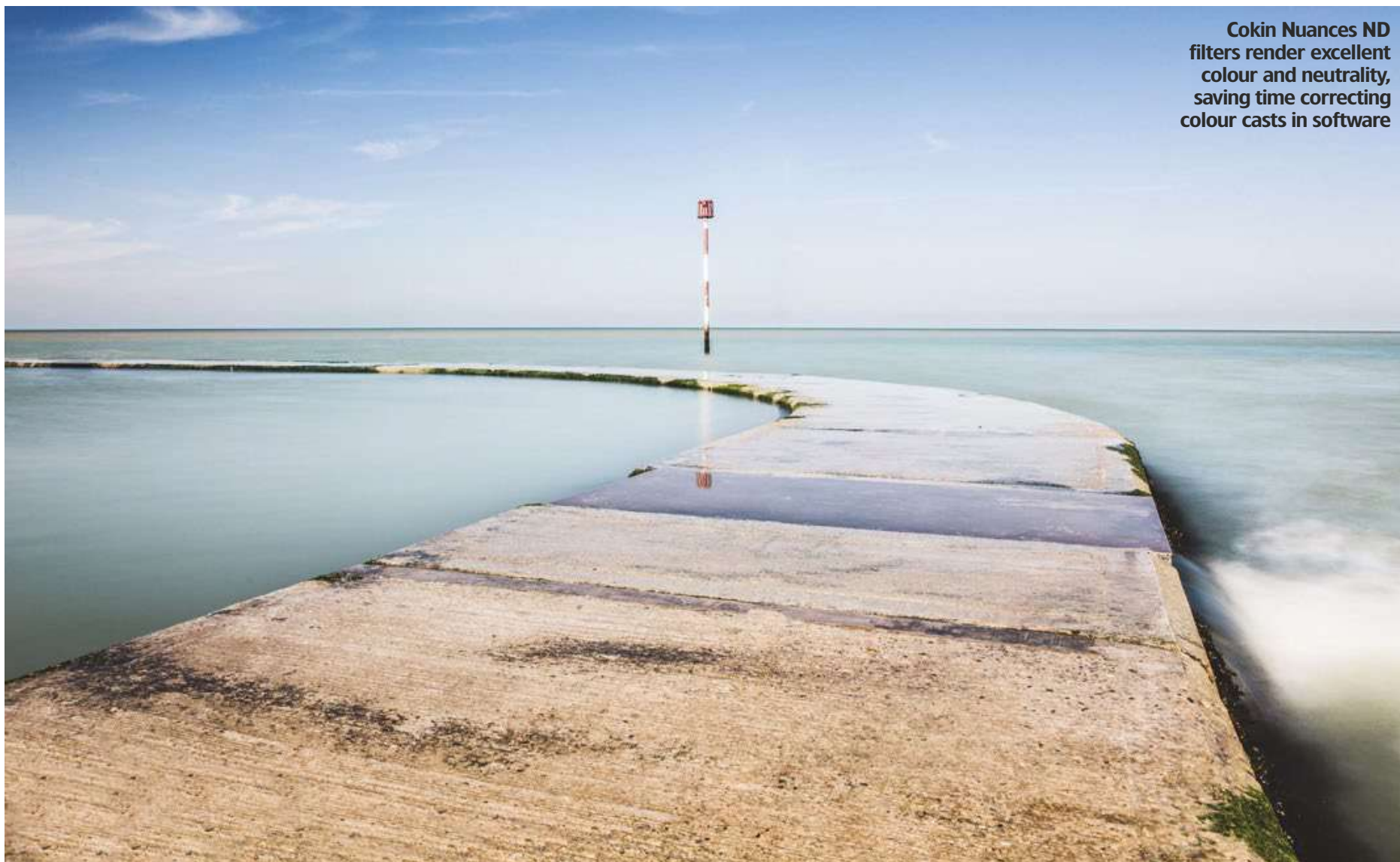
It’s obvious that I’m a fan of the Fujifilm X-T1. Its handling and operation are about the best I’ve ever used as the camera just makes it so simple. With constant lens development and some

top-quality glass in the range it’s a positive system to buy into. Plus, the new firmware updates show that Fujifilm wants to improve its existing products even further. The all-important image quality is equally as fantastic, giving great images straight out of the camera. While the autofocus isn’t class leading, it’s more than enough for the majority of situations.

In short, the Fujifilm X-T1 is a joy to use. It’s a great-looking camera with the outstanding image quality to back it up.



Cokin Nuances ND filters render excellent colour and neutrality, saving time correcting colour casts in software



Cokin Nuances ND filters



Are Cokin's latest neutral-density filters better than the Big Stopper? **Michael Topham** finds out

Cokin's new line of neutral-density filters makes up the manufacturer's Nuances range. Dedicated to landscape and architectural photographers looking to create long exposures in the great outdoors, they are also very useful for photographers and filmmakers who'd like to experiment with wider apertures in bright lighting conditions. Interested to find out how they perform – and whether they stay true to their word of delivering stunning neutrality – we couldn't resist giving them a try out in the field.

Features

Cokin Nuances filters feature a new coating process that involves a nano-metallic alloy being applied to both sides of tempered Schott B270 glass, which has special properties that include high transmittance and low reflection. To guarantee it meets the

demanding optical surface quality requirements, the glass is mechanically ground and optically polished. The new coating promises stunning neutrality that's free of the infrared pollution that can result in unwanted colour casts with cheaper ND filters.

The different-coloured packaging of the filters' boxes is the giveaway that they're designed to fit Cokin's range of creative filter holders, which include the P-series (M size) Z-PRO series (L size) and X-PRO series (XL size). As far as densities go, there are six filters that make up the range, which come in sizes compatible with each of the three filter holders listed above. The strongest is an ND1024, which permits a 10 f-stop reduction, like the Lee Filters Big Stopper. The other five filters comprise an ND256 (8-stop), ND32 (5-stop), ND8 (3-stop) ND4 (2-stop) and ND2 (1-stop). It should be noted, though, that the ND2, ND4

and ND8 filters are only compatible with the Z-PRO-series holder and there's no ND256 filter available for Cokin's X-PRO series.

To prevent light leaks around the back of the filter that produce unwanted flare, Cokin provides a foam ring with its ND32, ND256 and ND1024 filters. Unlike the foam gasket on the Lee Filters Big Stopper, it's not permanently attached to the filter, but isn't challenging to fit. First, you're required to insert the filter in the first slot of the filter holder (the slot closest to the lens) before positioning the foam ring into position on the surface of the glass from the back of the holder. Once the foam ring is sitting flush, you can then slide the filter holder onto the appropriate size adapter ring that's already screwed onto the lens to complete the set-up.

To offer a brief overview of price, the P-series Nuances filters, being the smallest (84x84x2.3mm), are the cheapest and work

Cokin Nuances ND1024



Lee Filters Big Stopper



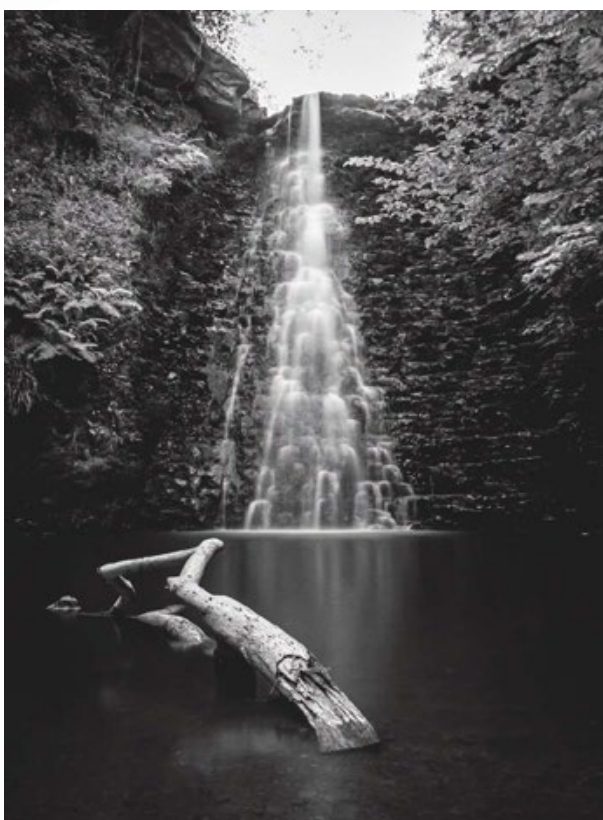
This comparison illustrates how well the Nuances ND1024 filter performs against the Big Stopper

out at around £59 each. For the larger Z-series (101x101x2.3mm) and X-series (130x130x2.3mm) filters you'll be looking at £89 and £149 respectively. These prices exclude the cost of the filter holder for which you'll want to budget an additional £15 for a P-series filter holder, £69 for a Z-PRO holder and £78 for the largest X-PRO holder.

There's the cost of adapter rings to consider too, with P-Series adapter rings (48-82mm) costing £15 each, Z-PRO (52-96mm) costing around £28-£34 and X-PRO (62mm-105mm) working out at around £58 each.

In use

Out in the field, I tested the ND4, ND256 and ND1024, each of which was supplied



It's possible to stack Nuances filters together when you'd like to create extremely long exposures

in a large filter box, delicately wrapped in paper for protection. I quickly discovered that these boxes aren't practical to carry around while out in the field, so I decided to transfer them to a more appropriate filter pouch. As you'd expect, each filter is clearly labelled in the top corner, so you know exactly which one you're using. All in all, I found it took no longer than 40 seconds to attach the adapter ring to the lens, slide the filter into the holder, insert the foam ring and then secure the holder by sliding it onto the adapter ring.

The only issue I encountered was when attempting to swap filters. Pulling a filter out of the holder had a tendency to dislodge the foam ring, making it harder to slide a new filter into position. However, that said, I found that applying some pressure to the bottom of the foam ring with my finger, and then removing or inserting the filter slowly, prevented the problem from recurring.

As for the results, I'm left extremely impressed by the neutrality of my long-exposure shots. It's not uncommon for long-exposure ND filters to produce an unsightly cast, but the ND256 and ND1024 produced some of the most neutral-looking results I've captured with a long-exposure ND filter. Ultimately, this saves valuable time having to correct a strong cast back on the computer and gives you a more faithful result straight out of the camera. With a Lee Filters Big Stopper also in my bag, I carried out a quick side-by-side comparison test with the white balance set to daylight, the results of which can be viewed above. On one occasion, I also found myself stacking the ND1024 with the ND4 to create an extremely long exposure. The result: a silky-smooth water effect with faithful colour that resembled images taken without the filters attached.



The foam ring prevents light leaks, but has a tendency to dislodge when filters are swapped over

Our verdict

WHILE all neutral-density filters are designed to carry out the same purpose (that is, reduce the intensity of light that passes through the lens to the sensor), there are some ND filters that perform better than others. The research and development that Cokin has put into its new nano-metallic-alloy coating has paid dividends, and the results from our thorough testing confirm Cokin's claims that its Nuances filters deliver stunning neutrality.

In an ideal world, each filter would be packaged in a solid metal tin with a protective foam insert. As I discovered, it's not practical to take the filters out in the boxes they arrive in, so transporting and protecting them in a filter pouch or wallet is a must. The fact the foam ring is removable and susceptible to getting dislodged also suggests it would be a good idea to carry a spare, which will be made available as a separate item. Should the worst happen and you accidentally damage or lose the foam ring out in the field, you'll be safe in knowing your shoot won't come to an abrupt end.

Overall, I've been thoroughly impressed by the Cokin Nuances ND filters. For photographers specialising in long-exposure outdoor photography who want to preserve faithful colour and minimise the amount of time correcting casts in post-processing, these filters come very highly recommended.

Data file

Filter holder
Designed to fit creative filter holders from M to XL sizes

Material Tempered Schott B270 glass

Filters available
ND2, ND4, ND8, ND32, ND256, ND1024

Foam gasket
Supplied with ND32, ND256 and ND1024

Sizes
M: 84x84x2.3mm (40g)
L: 101x101x2.3mm (60g)
XL: 130x130x2.3mm (100g)

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the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round Two: Time

Get creative in this round by exploring the passage of time in different ways. Play with frame rates to speed up or slow down your footage, or capture a moment like a child's birthday party in a cinematic manner. For examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

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Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99
Canon Legria Mini X, worth £329.99

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The maximum aperture creates an attractive depth of field, yet there's evidence of vignetting at the edges



Zeiss Batis 25mm f/2

Michael Topham couples the **Zeiss Batis 25mm f/2** lens to the **Sony Alpha 7R II** to find out if it's the ideal wideangle companion for full-frame users

When Sony launched its first full-frame mirrorless models in the form of the Alpha 7 and Alpha 7R in 2013, there were only a few lenses available. This shortage was typical of a system in its infancy. Thankfully, today the Alpha 7 series is looking in much better shape with no fewer than 11 full-frame E-mount lenses listed in Sony's current line-up. The range comprises some magnificent fixed-focal-length primes and impressive f/4 zooms. Yet as any Sony Alpha 7-series user will tell you, the line-up of lenses feels anything

but complete and there are still a few focal-length lenses missing that some photographers are calling out for.

Eager to capitalise on the success of Sony's Alpha 7 series, Zeiss has developed a new range of professional Batis lenses, which, unlike the manufacturer's Loxia optics, offer full autofocus and feature a similar focus-by-wire motor as in native Sony/Zeiss lenses. There are just two lenses in the Batis range at present, which are designed to perform at their best when they're coupled to Sony's full-frame mirrorless cameras. These lenses are the Zeiss

Batis 85mm f/1.8 medium-telephoto prime – a lens that's likely to appeal to portrait, event and wedding photographers – and the Zeiss Batis 25mm f/2 wideangle prime, which could be an excellent choice for photographers specialising in landscape, architectural, street or documentary photography. Both look impressive in terms of their specifications, and best of all they both fall below the four-figure price we're used to seeing attached to Zeiss optics at £910 (85mm) and £980 (25mm).

Features

The construction of the Zeiss Batis 25mm f/2 features ten elements in eight groups and draws on the manufacturer's Distagon design. Four of the ten lens elements are aspheric on both sides and are claimed to ensure consistently high image quality over the

entire image field, with impressive levels of sharpness that extend all the way to the edge of the frame. The remaining lens elements are made from what is described as 'special' glass, and just as we've seen on so many Zeiss lenses before, the lens features the manufacturer's T* anti-reflective coating to reduce the effects of flare and ghosting.

Unlike the Zeiss Batis 85mm f/1.8, which features optical image stabilisation to compensate for handshake, the Zeiss Batis 25mm f/2 does not. Although it would be nice to have, there's an argument that at shorter focal lengths stabilisation is not absolutely essential on a wideangle lens where minor movements of the camera can cause fewer disturbances. As for the type of autofocus motors used within the lens, the Zeiss Batis 25mm f/2 features specially designed high-performance linear motors that provide a smooth, fast and quiet autofocus operation in use. Just as you'd expect from a lens aimed at professionals and keen enthusiasts, it has a weathersealed construction and is designed for operation in temperatures ranging from -10°C to +55°C.

One of the most interesting features on the new Batis lenses is the introduction of an OLED panel. Unlike focus distance and depth of field markings that are typically printed on the barrel, the electronic display on the Zeiss Batis 25mm f/2 shows these variables in real-time. Although some may view this feature as a novelty, it's designed to be a practical solution and provide better readability in low light or at night.

The lens boasts an aperture range of f/2-f/22 and has the ability to focus closely to within 20cm. Landscape and architectural photographers wanting to separate foreground subjects from distant ones will appreciate the incredibly shallow depth of field that can be created by opening the lens fully to its maximum f/2 aperture. Also, those who regularly shoot with screw-in filters or adapter rings will want to take note of its 67mm filter thread. The benefit of an internal focusing system means that any filters fitted won't spin around when the lens is autofocus.

Build and handling

You might think that the Zeiss Batis 25mm f/2 is a fairly small lens because it is designed for compact system cameras, but it's not as compact as you might imagine and is both larger and heavier than I'd originally envisaged.



Some red and green fringing was traced at f/2



Here the lens was used at f/2 to create a super-shallow depth of field to help draw the viewer's eye to the foreground

'It's not as compact as you might imagine and is both larger and heavier than I'd originally envisaged'

Out of the box, you immediately realise that its design is different from most other lenses, and as you run your finger from the lens mount to the front of the lens there's a point at which the lens gets wider before you reach the rubberised manual-focus ring. From this point forward the barrel is cylindrical until you reach the front, where it curves out slightly to ensure that when the petal-shaped lens hood is fitted the smooth flowing lines of the lens are preserved. The hood is made from plastic, as opposed to metal, and it doesn't feature a soft felt lining on the inside like some others. On the subject of the lens hood, there's a white line on the hood and the front of the lens to initiate a quick connection, while it can also be reversed for easy storage and transportation.

Rather than switching between autofocus and manual focus via the lens, users are required to make this change via the camera. Just as on the Zeiss Batis 85mm f/1.8, there are no buttons or switches on the barrel, which contribute to its clean, minimalist appearance.

Those with an eye for detail may spot a blue rubber gasket around the lens mount and it's this that creates the weather-resistant seal between camera and lens.

The overall build and quality of the finish are sublime, although I will admit I slightly prefer the way it looks coupled to the older Alpha 7-series cameras than the very latest models. I say this is because the older Alpha 7 cameras, namely the Alpha 7 and Alpha 7R, have a smoother body finish that's more in keeping with the finish of the barrel of the lens. However, this is a personal preference and very minor point, and shouldn't be an off-putting factor for Alpha 7 II or Alpha 7R II users, as the lens still looks good on these models.

In use, the manual-focus ring was quick to find from behind the camera and rotates very smoothly with what I'd class as just the right level of resistance. The fact that it's rubberised is also excellent if you happen to get caught in a rain shower but want to continue making fine focusing adjustments with precise control.



The lens showed no hesitation acquiring focus and went about its business quietly with very little fuss

Image quality

To find out if the image quality is a match for its impressive build, handling and autofocus performance, I put the Zeiss Batis 25mm f/2 through extensive testing out in the field coupled to a Sony Alpha 7R II. A series of shots of the same scene taken throughout the aperture range uncovered signs of vignetting when the lens is fully opened to f/2. The good news is that this vignetting is by no means severe and is quite tasteful if you want to encourage the viewer's eye to any central subjects in the image. Corner shading quickly starts to disappear when the lens is stopped down to f/2.8, and as you reach f/3.2 and f/3.5 there's virtually no trace of any vignetting.

Landscape and architectural photographers who would like to capture the finest detail will be keen to know where in the aperture range the lens resolves its optimum sharpness. Excellent sharpness is recorded between f/4 and f/5.6, but the sweet spot is located closer to f/5.6-f/8. The lens continues to resolve sharp images beyond these settings too, and while f/16 isn't the sharpest aperture, it still delivers good results with acceptable edge-to-edge sharpness. It must also be noted that excellent sharpness is resolved in the centre of images at f/2, but to record a decent level of edge-to-edge sharpness across the frame you'll want to close the lens down a few stops to f/4.

Some of my real-world images recorded at f/2 did flag up a little red and green fringing along high-contrast edges, but these fringes of colour only became apparent when I was inspecting my images at close magnification. This was relatively easily fixed by enabling the Remove Chromatic Aberration option that's found in Lightroom 6. The lens profile for the Zeiss Batis 25mm f/2 is also available for Photoshop CS6 and Photoshop CC users, but you'll need to check that you're running the latest version of Camera Raw (v9.1.1).



Vignetting adds a tasteful dimension to mono shots

Our verdict

IT'S NO secret that prime lenses are the first choice for photographers searching for ultimate sharpness, and the arrival of the Zeiss Batis 25mm f/2 will whet the appetites of many photographers who want one of the best-performing wideangle lenses for Sony Alpha 7-series cameras. As its price suggests, it's a premium piece of kit that comes with the protection and weather seals you need for shooting in the great outdoors. There's no faulting the build quality – it's solid and built to last just as one would expect from a lens engineered by Zeiss.

As far as image quality is concerned, the lens resolves exceptional sharpness, and having tested it with the Sony Alpha 7R II it's clear it has been designed to excel when it's paired with cameras boasting the highest resolution sensors. Sharpness in the centre of the frame at its maximum aperture is very impressive, and although edge sharpness drops off a little between f/2 and f/3.5 I was still happy with my images taken wide open.

The introduction of the OLED display is a nice touch too, and works a treat when you're manually focusing and want to view focus distance information clearly in low light. All in all, the Zeiss Batis 25mm f/2 is an outstanding optic for professionals and serious enthusiasts, and it hasn't failed to impress on test. If the price of buying the lens outright puts you off, don't forget there's always the option to hire it. Daily rates work out at £30, while week-long hires will cost you just over £110 from www.hireacamera.com.



Data file

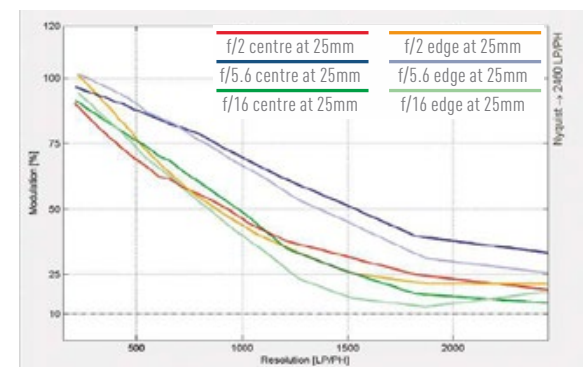
Price: £980
Filter diameter: 67mm
Lens elements: 10
Groups: 8
Aperture: f/2-22
Minimum focus distance: 0.2m
Dimensions: 92x81mm
Weight: 335g
Lens mount: Sony E
Included accessories: Lens cap, lens hood

Amateur Photographer Testbench GOLD
 ★★★★★

Zeiss Batis 25mm f/2

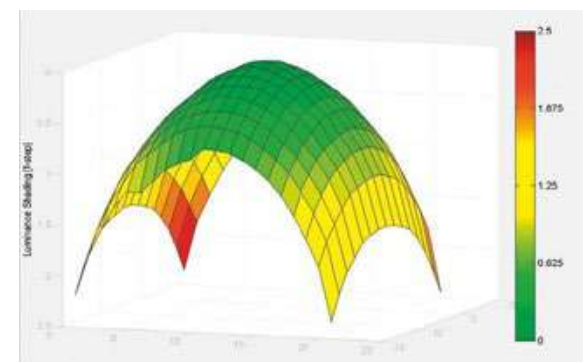
Resolution

As our Applied Imaging tests show, the centre sharpness at f/2 is excellent and is matched by good results at the corners. Stopping the lens down to f/4 improves overall edge-to-edge sharpness, with f/5.6-f/8 delivering the best results. Users shouldn't be afraid to close the lens down to f/16 to create a large depth of field, and although f/20 and f/22 are perfectly usable, diffraction does start to hinder sharpness and fine detail at these settings.



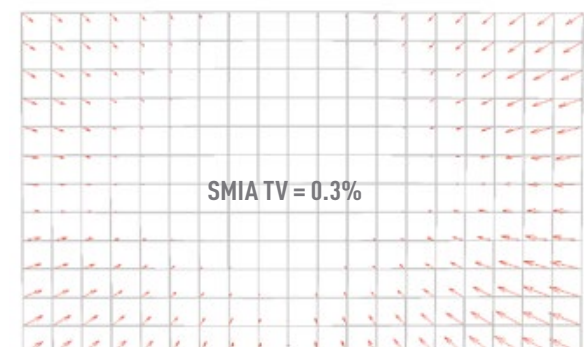
Shading

It will come as no surprise that the lens exhibits most vignetting when it's used wide open, but things improve quickly when the lens is stopped down. Vignetting is obvious at f/2, but closing it down to f/2.8 sees an improvement. By the time you reach f/3.2 and f/3.5 the obvious signs of vignetting clear up almost completely.



Curvilinear distortion

A close inspection of our lab results revealed there's low-level barrel distortion, although this isn't a great cause for concern as it's very difficult to trace in real-world images. Enabling the Zeiss Batis 25mm f/2 lens profile in Lightroom 6, Photoshop CS6 and Photoshop CC is the fastest way to remove this distortion from raw files.



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Camera comparisons

Q I have a Panasonic Lumix DMC-GX7 with the kit lens and a 12-35mm f/2.8 Lumix lens. With these I get pleasing A4 prints from JPEGs using most of the frame. However, I have read that the Fujifilm X-T1 is very good, especially the JPEGs. I also have several AF Nikkor lenses and have tried these on a Nikon D3300 body, but the manual focusing was hopeless and I don't like the viewfinder, which is nothing like as good as those on my old Nikon F80 and F6.

Before I spend any more on the GX7, in your opinion would it be possible to detect any difference between A4 prints from JPEGs from, say, two thirds of the frame, from the GX7 plus 12-35mm, the X-T1 plus 18-55mm and the Nikon D610 plus 28-105mm AFD (putting up with the viewfinder, which I believe is almost the same as that in the D3300, and the greater size and weight)? Or would one be noticeably 'better' than the others?

Peter Smith

A If you're not going any larger than A4, you're unlikely to see any differences between prints from these cameras in terms of detail. A well-shot 16-million-pixel image should be perfectly good for an A3 print, so it can be cropped quite significantly and still have enough resolution for A4. One key point here is lens quality, and the Panasonic 12-35mm f/2.8 you have is very good indeed, and at least a match for the Fujifilm 18-55mm f/2.8-4 and probably better than the Nikon 28-105mm f/3.5-4.5D. It also gives a wider angle of view, at 24mm equivalent rather than 28mm equivalent, which is useful for certain subjects.

Probably the biggest difference that you might see in prints will come in terms of JPEG colour

rendition. Fujifilm cameras in particular have a reputation for giving very attractive output straight from the camera in this respect. However, this isn't to say Nikon or Panasonic cameras are bad, and this really comes down to personal preference. So



The Lumix GX7 can produce extremely good prints from JPEGs

Nikon firmware update

Q I own a Nikon D7100 and have received an email from Nikon advising that my camera requires a firmware update, and providing a web link for this. The instructions to carry out this update are long and complicated, with lots of red script warning of permanent damage if the next step is carried out incorrectly. Is it necessary to carry out this update and, if so, can this be done by a competent camera technician? The link in question is <http://downloadcenter.nikonimglib.com/en/download/fw/154.html>.

Gerald Peppiatt

A First, it's probably not strictly necessary to update your firmware at all, unless you've experienced the specific problems that it addresses. To find this



out, look at the 'Changes from Previous Versions' section (click on the + symbol beside the heading) where you can see what has been fixed. On the whole, the update addresses only very minor issues and you certainly don't get any interesting new features, unlike with some other manufacturers' updates. So if your camera is working fine for you in normal use, there's no clear need

for you to update the firmware.

If you still want to go ahead, though, and pre-empt any possibility of running into the bugs that have been fixed by the update, this should be something that any competent camera technician can do. However, it's also easy enough to do yourself, so long as you follow Nikon's procedure and heed the warnings given. Most importantly, you need to use a fully charged battery and a memory card that's been formatted in the camera. I've updated the firmware on many cameras from all brands, and never had any problem at all.

Andy Westlake

the key question is whether you're unhappy with the output from your GX7; if not, there seems little point in changing to a different camera.

Incidentally, as far as the D610's viewfinder is concerned, it is significantly better than the one in the D3300. It's considerably larger, giving a view around 50% larger in area, and offers 100% coverage rather than 95%, allowing more accurate composition. In fact, it should be at least the equal of your F80's, if perhaps not quite as good as the F6's. The D610 will also autofocus with your old Nikon lenses, so you won't have to rely on manual focus. It would therefore be a good choice for

reviving your old Nikon lenses, if you were prepared to put up with its size and weight.

Andy Westlake

Panasonic G7 glitch

Q I have been looking through my recent copies of AP to see if any of your readers have experienced the problems that I have had with the Panasonic Lumix DMC-G7. I first purchased this model from Jessops in August 2015, but found that at crucial moments the shutter froze, causing me to miss a great opportunity for a shot, and the only way to restart it was to switch it off, take out the battery, replace it and then reboot.

This freezing continued



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intermittently over five weeks, so I returned the camera to Jessops who, without any quibble, replaced it. However, over the next two days the problem occurred again, and then it completely shut down. Again I returned it to Jessops, who agreed to refund my money. I can find no reference to this problem on the web or elsewhere. Perhaps it is a software issue that Panasonic is aware of and working on, or it may be a faulty batch.

Have your experts experienced any problems with the Panasonic Lumix DMC-G7 or even heard of such a problem? Any information would be very useful, as I use your reviews extensively when choosing which models to buy.

Peter Clarke



Lens or SD card incompatibility might be responsible for freezing

A I've been in touch with Panasonic UK about your problems with the G7, and it appears the company hasn't had any reports of cameras behaving like yours. Likewise, we had no problems while testing the camera – it behaved flawlessly throughout. Indeed, we used three different G7 models – one before launch,

and two during the review – and all worked just fine.

Because of this, and the fact that there are no other online reports of such a problem, it's difficult to know why you experienced freezing twice. Panasonic suggested it might be a problem with the lens you were using, if you had the same one on both cameras.

I've also seen similar symptoms when using a faulty SD card, with cameras freezing when they can't write to the card successfully due to 'dead' memory cells. It's also possible that the camera might have incompatibilities with certain brands or models of SD cards – modern high-resolution cameras benefit from the largest, fastest, most up-to-date cards you can lay your hands on.

Andy Westlake



BLAST FROM THE PAST

Canon EOS-1Ds Mark II

Ian Burley looks at a high-pixel-count, 35mm-format DSLR

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THE 16.7MP EOS-1Ds Mark II is the follow-up to Canon's first full-frame DSLR, the 11MP EOS-1Ds. If you are looking for a full-frame body on the cheap, the EOS-1Ds Mark II is worth considering, but avoid obviously hammered examples with excessively high shutter actuations.

What's good Although 16.7 million pixels may seem basic today, the pixel count is adequate for many needs. The sensor copes well with all but the most extreme lighting conditions and is on a par with many recent APS-C-sensor cameras. The viewfinder is gloriously large and bright, the body is dust and moisture sealed and you get the versatility of two CompactFlash memory card slots.

What's bad It's big, heavy and there's no option of removing the battery grip. You need to press two buttons at the same time to change key settings and there is no provision for SD cards. The main rear LCD is small with low resolution. The EOS-1Ds Mark II has a relatively slow continuous shooting rate and the buffer stalls at the 11th continuously shot raw frame, although you get a lot more leeway with JPEGs.

HOW IT WORKS

**I am
your**

Mirror lens

I WAS once very popular, but now I have largely been forgotten. I can see far and I'm small and light – I'm a mirror lens, also known as reflex or catadioptric lens.

Popular in the 1970s and '80s, telephoto mirror lenses were cool to own and use because they were much more compact than conventional telephoto lenses. They were also competitively priced. Today, they are much less common, although Tokina and Samyang make 300mm f/6.3 designs for Micro Four Thirds and APS-C cameras.

What is a mirror lens? The basic design has been around for 200 years and was originally developed for telescopes and for projecting beams of light. Conventional refracting telephoto optics are inherently very long, but by using an arrangement of curved mirrors, an optically long telephoto lens could be fitted into a short space. In fact, the design uses both mirrors (catoptrics) and refracting optics (dioptrics), so lenses of this type are known as catadioptric, and often referred to as 'CATs'.

But for the mirror aspect of the optics to work, you have to block the central area of the optical path to accommodate the secondary mirror. You



**Mirror lenses:
compact but
flawed**

don't
notice this
in focused
details, but
contrasty, out-of-

focus areas exhibit ring-like

or 'doughnut' features, making bokeh distracting.

If that's not enough to put you off, then compared to a good conventional refracting lens design, you will notice lower contrast and sharpness. And the final blow is that there is no way to incorporate an adjustable aperture, so you are usually stuck with f/8 for a 500mm lens or f/5.6 for a 250mm or 300mm lens. Nevertheless, a bit like vinyl records, there is some renewed interest in mirror lenses thanks to their affordability as used bargains, and because of their odd but distinctive characteristics.



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My life in cameras

Paul Floyd Blake reveals the cameras that have shaped his life

Paul Floyd Blake



Paul is a portrait and documentary photographer whose work focuses on the intricacies of everyday life. In 2012, he produced his first monograph of photographs, *Personal Best*, which was published by

Dewi Lewis and exhibited at the Impressions Gallery in Bradford, West Yorkshire. Since 2004, Paul has been a part of The Bradford Grid, a collective of photographers who live or work in Bradford. Visit www.paulfloydblake.co.uk.

1987 Pentax MX

This was my first camera and I bought it when I was about 24 years old. I'm not a techie, so I found it easy to use. As it was manually operated, it forced me to develop an understanding of the basic aspects of taking a photograph. This was still my first choice of camera when I was 40 and just starting out in my career. I remember the looks I got from swaggering sports photographers when shooting with it at the Commonwealth Games in Manchester. I still got some great images, though.



2004 Bronica SQ-A

The Bronica's restriction of only having 12 frames per roll of film means that each and every photograph I take is properly considered. Its waist-level viewfinder and square format mean I have a different relationship with the camera and my subjects. When I began to create portraits on the street, I found it to be a less 'aggressive' camera, and people were more willing to engage and collaborate.



2007 Wista 5x4 field camera

The ritual you have to go through to create an image is all part of the fun and the Wista slows you down even further to make the whole thing a real event. With the beautiful aesthetic allied to the sumptuous films, the result is stunning. This was the case in 2008 when I photographed swimmer Rosie Bancroft (above) and won the 2009 Taylor Wessing Photographic Portrait Prize.



2007 Lomo LC-A

Is this really a former Russian spy camera? I like playing with this by way of contrast. It encourages me to be more whimsical in the way I take photographs, to 'shoot from the hip', as Lomographers say, from weird and wonderful angles. I made many images I would not have made with other cameras and the results made me think more creatively about composition. Again, the specifics of this camera/lens give images their own unique look.



2010 Canon EOS 5D

Although I enjoy the restrictions placed on you by film cameras, the flexibility of the digital age is a welcome comfort when working commercially. The beautiful lenses are capable of capturing some fantastic detail. My EOS 5D is a great workhorse but it weighs a ton, and after a long day's shoot my forearm is about twice the size! I have to admit that I've even used it on a few of my smaller exhibition commissions and it's well up to the mark.



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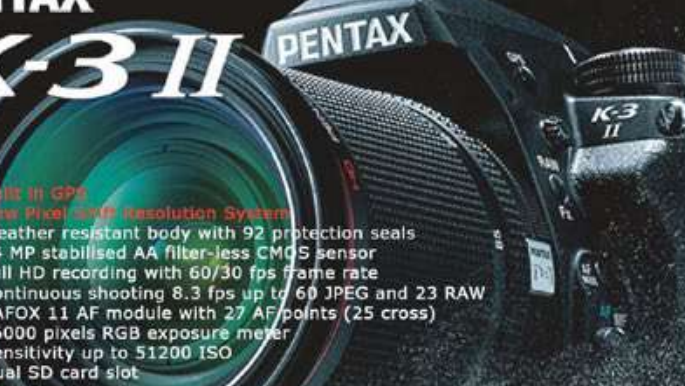
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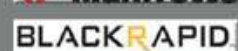
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LEICA 50mm F2 SUMMICRON 6 BIT LATEST.....	MINT BOXED £1,095.00
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LEICA 50mm F2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £850.00
LEICA 50mm F2 SUMMICRON CHROME M FIT.....	EXC++++ £575.00
LEICA 50mm F2 SUMMICRON CHROME M FIT.....	MINT £595.00
LEICA 50mm F2 CLOSE FOCUS SUMMICRON.....	EXC++ £445.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 5cm F3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA MACRO ELMAR 90mm F4 BLACK 11633.....	MINT BOXED £1,295.00
LEICA 90mm F2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £875.00
LEICA 9cm, F4 ELMAR COLL FOR M.....	MINT- £199.00
LEICA 135mm F2.8 ELMARIT WITH SPECS.....	EXC++ £295.00
LEICA 135mm F4.5 HEKTOR.....	EXC+ £75.00
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CANON 28mm F3.5 SERENAR SCREW.....	MINT- £175.00
LEICA 35mm F2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm F3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm F1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5mm F2.8 COLLAPSIBLE ELMAR SCREW.....	MINT- £299.00
LEICA 5cm F2 SUMMARIT SCREW.....	MINT- KEPPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEPPER £275.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS.....	MINT- £299.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm F4.5 HEKTOR IN KEPPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm F4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF24D FLASH.....	MINT BOXED £189.00
LEICA FOMOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R8 BODY BLACK.....	MINT-BOXED £425.00
LEICA R5 BODY BLACK.....	MINT- £225.00
LEICAFLX SL BODY CHROME.....	MINT-BOXED £245.00
LEICAFLX BODY CHROME.....	MINT- £195.00
LEICA 50mm F2 SUMMICRON ROM LENS 11345.....	MINT-BOXED £445.00
LEICA 50mm F2 SUMMICRON R 2 CAM.....	MINT- £199.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 35 - 70mm F3.5 R VARIO ELMAR.....	MINT-CASED £275.00
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BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
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BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
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SIGMA 105mm 12.8 EX MACRO	MINT CASED £175.00
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Olympus 12-60mm F2.8-4 ED SWD.....	E+ £349
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Olympus 18-180mm F3.5-6.3 Zuiko	E++ £249
Panasonic 25mm F1.4 D.....	E++ £299
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Olympus 35-100mm F2 Zuiko.....	E++ £895
Olympus 35mm F3.5 Macro Zuiko.....	E++ £89 - £129
Olympus 40-150mm F3.5-4.5 Zuiko.....	E+ £39
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49
Olympus 50-200mm F2.8-3.5 SWD.....	E++ £499
Olympus 50-200mm F2.8-3.5 Zuiko	E+ / E++ £369 - £389
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Olympus 12-40mm F2.8 M.Zuiko.....	E++ £589
Panasonic 12.5mm F12 G 3d.....	E++ / Mint- £89 - £99
Panasonic 14-140mm F3.5-5.6 G OIS.....	E++ £349
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E+ / E++ £69 - £79
Panasonic 14mm F2.5 Asph.....	E++ £119
Olympus 17mm f1.8 M.Zuiko Black.....	E++ £279
Olympus 17mm F2.8 M.Zuiko.....	E++ £129
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Panasonic 25mm F1.4 DG Summilux.....	E++ £299
SLRMagic 26mm F1.4 - Micro 4/3rds.....	E++ £59
Sigma 30mm F2.8 DN - Black A.....	Mint- £99
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Panasonic 45-175mm F4-5.6 Asph PZ.....	Mint- £219
Panasonic 45-200mm F4-5.6 OIS.....	E++ £169
Olympus 45mm F1.8 M.Zuiko.....	Mint- £129
Panasonic 45mm F2.8 DG Asph Macro.....	E++ / Mint- £349 - £389
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ETR Body Only.....	E+ £79
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70-140mm F4.5 PE.....	E++ £599
105mm F4.5 PE Macro.....	E++ £199
150mm F3.5 E.....	As Seen / E+ £39 - £109
150mm F3.5 PE.....	E++ £149
200mm F4.5 E.....	E+ / Unused £99 - £219
200mm F4.5 E.....	E++ £129
250mm F5.6 E.....	As Seen / E++ £79 - £159
500mm F8 E.....	E+ £359
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120 E Mag.....	E+ £35 - £45
120 Ei Mag.....	E++ £39
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Polaroid Mag E.....	E+ / E++ £25 - £59

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EOS 5 Body Only.....	E+ £59
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EOS 50E + 500mm F8.....	E+ £29
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EOS 50E + BP50 Grip + 28-80mm.....	E+ £49
EOS 50E Body Only.....	E+ £29 - £49
EOS RT Body Only.....	Unused £149
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14mm F2.8 L USM II.....	E+ / Mint- £1,199 - £1,359
16-35mm F2.8 L USM MkII.....	Mint- £849
17-40mm F4 L USM.....	Exc / Mint- £299 - £399
17-55mm F2.8 EFS IS USM.....	E++ / Mint- £399 - £419
17-85mm F4-5.6 IS USM.....	E++ / Unused £149 - £279
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18-135mm F3.5-5.6 IS STM.....	E++ £199
18-200mm F3.5-5.6 IS EFS.....	E+ £229
20mm F2.8 USM.....	Mint- £259
22mm F2 STM.....	Mint- £89 - £109
24mm F1.4 L USM.....	Mint- £749
24mm F1.4 L USM MKII.....	E++ / Mint- £799 - £899
24mm F2.8 EF.....	E++ £189
24mm F2.8 IS USM.....	Mint- £319
24mm F3.5 L TSE.....	E++ £749
24-70mm F4 L IS USM.....	E+ £589
24-85mm F3.5-4.5 USM.....	E+ / E++ £149
24-105mm F4 L IS USM.....	E++ £429
28mm F2.8 EF.....	E++ £139
40mm F2.8 STM.....	Mint- £89 - £99
45mm F2.8 TS-E.....	E++ £699 - £849
50mm F1.0 L USM.....	Mint- £2,999
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50mm F1.4 USM.....	E++ / Mint £219
50mm F1.8 EF II.....	As Seen / E++ £29 - £59
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55-250mm F4-5.6 EFS IS.....	E+ / E++ £119 - £139
60mm F2.8 EFS Macro.....	E++ £199
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70-200mm F4 L IS USM.....	E++ / Mint- £599 - £649
70-200mm f4 L USM.....	E+ / E++ £329 - £379
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75-300mm F4-5.6 USM.....	E+ £89
75-300mm F4-5.6 USM II.....	E++ £89
75-300mm F4-5.6 USM III.....	E+ £89
80-200mm F4.5-5.6 EF III.....	E++ £49
80-200mm F4.5-5.6 USM.....	E+ £49
85mm F1.2 L USM MkII.....	E++ / Mint- £1,049 - £1,089
85mm F1.8 USM.....	E+ / Mint- £189 - £219
100mm F2 USM.....	E+ £259
100mm F2.8 USM Macro.....	E+ / E++ £279 - £299
100-400mm F4.5-5.6 L IS USM.....	E+ £689
135mm F2 L USM.....	E++ £599
300mm F2.8 L IS USM.....	E++ £2,749 - £2,999
300mm F2.8 L USM.....	E++ £1,899
300mm F4 L IS USM.....	E+ / Mint- £659 - £699
300mm F4 L USM.....	E+ £489
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400mm F2.8 L USM.....	E+ £1,889
400mm F5.6 L USM.....	E++ £749
500mm F4 L IS USM.....	E+ £3,950
600mm F4 L IS USM.....	E++ £5,199
600mm F4 L USM.....	E+ £3,249
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Seibold 90mm F4 Dreamagon.....	E++ £99
Sigma 8-16mm F4.5-5.6 DC HSM.....	Mint- £379
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / E++ £319 - £329
Sigma 15mm F2.8 EX DG Fisheye.....	Mint- £339
Sigma 15-30mm F3.5-4.5 EX DG.....	E++ £189
Sigma 17-50mm F2.8 EX DC OS HSM.....	E++ £199
Sigma 17-70mm F2.8-4.5 DC Macro.....	E++ £129 - £149
Sigma 18-50mm F2.8 EX DC.....	E+ £119
Sigma 24-60mm F2.8 EX DG.....	E+ / E++ £149
Sigma 24-70mm F2.8 EX DG HSM.....	E++ £449
Sigma 24-70mm F2.8 IF EX DG HSM.....	E++ £399
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Sigma 50-200mm F4.5-5.6 DC HSM OS.....	E++ £99
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Sigma 70-210mm F2.8 Apo.....	E+ £179
Sigma 70-300mm F4-5.6 Apo Macro.....	E++ £55 - £79
Sigma 70-300mm F4-5.6 DG OS.....	Mint- £179
Sigma 100-300mm F4 Apo EX HSM.....	E++ £279
Sigma 105mm F2.8 EX DG Macro.....	E+ / E++ £189
Sigma 120-300mm F2.8 EX DG OS HSM S.....	E++ £1,889
Sigma 120-400mm F4.5-5.6 APO DG OS HSM E+ £349	
Sigma 135-400mm F4.5-5.6 Apo DG.....	E++ £229
Sigma 150mm F2.8 EX DG Macro HSM.....	Mint- £449
Sigma 170-500mm F5-6.3 Apo.....	E+ £179
Sigma 300mm F2.8 Apo.....	Unused £349
Sigma 300mm F2.8 APO EX DG HSM.....	E++ £1,649
Sigma 300mm F4 Apo.....	E+ / E++ £159 - £199
Sigma 400mm F5.6 AF.....	E+ £99
Sigma 400mm F5.6 Apo Tele Macro.....	E+ £189
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,689
Sigma 600mm F8 Reflex.....	E++ £179
Tamron 14mm F2.8 Asph (IF) AF SP.....	E++ £349
Tamron 16-300mm F3.5-6.3 DiII VC PZD.....	E++ £279
Tamron 17-35mm F2.8-4 XR Di.....	E++ £159 - £169
Tamron 17-50mm F2.8 Di II.....	E++ £199

Tamron 17-50mm F2.8 XR Di II VC	Mint- £239 - £249
Tamron 28-75mm F2.8 XR Di.....	Mint- £229
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £289
Tamron 70-200mm F2.8 Di LD ..	E+ / E++ £299 - £349
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo £499
Tokina 11-16mm F2.8 DX ATX.....	E++ £279
Tokina 12-24mm F4 ATX PRO SD.....	E++ £279
Tokina 16-50mm F2.8 ATX PRO DX.....	E++ £289
Tokina 24-200mm F3.5-5.6 SD.....	E++ £129
Tokina 28-70mm F2.6-2.8 ATX Pro	Unused £249
Tokina 28-80mm F2.8 ATX Pro.....	E++ £229
Tokina 35mm F2.8 Macro DX ATX.....	E++ / New £249 - £325
Tokina 50-135mm F2.8 DX ATX.....	Ex Demo / E+ £329 - £480
Tokina 300mm F2.8 ATX SD.....	E+ £749
Zeiss 18mm F3.5 ZE.....	Mint- £749
Zeiss 21mm F2.8 ZE.....	E++ / Mint- £849 - £899
Zeiss 28mm F2 ZE.....	E+ £549
Sigma 1.4x Apo EX Converter.....	E++ £79
Tamron 2x AF MC7 Converter.....	E++ £45
Sigma 2x Apo EX DG Converter.....	E++ £119
Kenko 2x Converter DG Pro300.....	Mint- £79
2x EF Extender.....	E+ / E++ £109 - £129
Extension Tube Set 12/20/36 AF.....	Mint- £59
Nikon AI to Canon EOS Adapter Mount.....	E+ £49
Marumi DRF-14C RingFlash.....	E++ £79

Metz 15 MS-1 Flash.....	E++ £179
Metz 40M22 Flash.....	Unused £69
Metz 50AF1 Digital.....	E+ / E++ £69 - £99
Nissin 5000GW Flash.....	Unused £59
Sigma EF500 DG ST Flash.....	E+ / E++ £39
Sigma EF500 DG ST Flash II.....	E++ £49
Sigma EF500 ST Flash.....	E+ £39
220EX Speedlite + Flash Cord.....	E++ £49
270EX Speedlite.....	E+ £59
300EZ Speedlite.....	E+ / E++ £15 - £29
380EX Speedlite.....	E+ / E++ £49 - £59
420EX Speedlite.....	E+ / E++ £75 - £79
430EX II Speedlite.....	E++ £139
430EX Speedlite.....	E++ £99
430EZ Speedlite.....	As Seen / E+ £15 - £29
540EZ Speedlite.....	E+ / E++ £39 - £49
550EX Speedlite.....	E+ / E++ £99 - £109
580EX MkII Speedlite.....	E++ £219
580EX Speedlite.....	E+ / E++ £119 - £159
EM-140 DG Macroflash.....	E++ £199
ML3 MacroLite.....	E++ £49
MR-14EX Macro Ringlite.....	E+ / Mint- £219 - £279
ST-E2 Transmitter.....	E+ / Unused £59 - £99

Digital Mirrorless

Fuji Finepix X100 Black LTD.....	E+ £489
Fuji Finepix X100s Silver + Access.....	E++ £489
Fuji Finepix X20 - Black.....	E++ £199
Fuji Fuji Finepix X100 Black LTD.....	E++ £499
Fuji X-E1 Black Body Only.....	E++ / Mint- £179 - £199
Fuji X-E1 Silver Body Only.....	E++ / Mint- £179
Fuji X-E2 Black Body Only.....	Mint- £369
Fuji X-E2 Silver Body Only.....	E++ £369
Fuji X-Pro1 Body.....	E++ £279
Fuji XF-1 Brown.....	E++ £79
Nikon J1 Black + 10-30mm.....	Mint- £129
Nikon J1 Black + 10mm.....	Unused £179
Nikon J4 Black + 10-30mm VR.....	Mint- £229 - £239
Nikon V1 Black + 10-30mm.....	E++ £149
Nikon V1 White + 10-30mm.....	E++ £149
Olympus E-P1 Body Only.....	E++ £59
Olympus E-P2 Black Body Only.....	E+ £79
Olympus E-P2 Chrome Body Only.....	E++ £89
Olympus E-P3 + 14-42mm Black.....	E+ £179
Olympus E-P3 Body + VF2 Finder.....	E+ £199
Olympus E-P3 Body Only - Black.....	E+ £149
Olympus E-P3 Body Only - Silver.....	E+ £149
Olympus E-PL1 Black + 14-42.....	E++ £99
Olympus E-PL2 Black Body Only.....	Ex Demo £139

Olympus E-PL2 Body Only + Case.....	E++ £109
Olympus E-PL3 Black + 14-42mm + Flash.....	E+ £119
Olympus OMD E-M1 Body Only.....	E++ £599
Panasonic G2 Body Only.....	E+ £79
Panasonic G3 Black Body Only.....	E++ £89
Panasonic GF-1 Body Only.....	E+ / E++ £59
Panasonic GF-1 Body + LVF1 Finder.....	E+ £79
Panasonic GH-3 Body Only.....	E+ £59
Panasonic GF-3 + 14-42mm.....	E+ £109
Panasonic GF-3 Black Body.....	E++ / Mint- £69 - £79
Panasonic GF-3 Red Body.....	Mint- £79
Panasonic GF-5 + 14-42 mm - Black	Unused £239
Panasonic GH-3 Body + Grip.....	E++ £449
Panasonic GH-3 Body Only.....	E+ £369 - £399
Panasonic GH1 Body Only.....	E+ £89 - £129
Panasonic GX1 Body Only.....	E++ £99
Panasonic GX7 Body Only.....	E+ £249
Pentax Q Body Only.....	E++ £99
Sony A5000 + 16-50mm.....	Mint- £169
Sony A5100 Body Only.....	Unknown £299
Sony A7R Body Only.....	E++ / Mint- £949 - £989
Sony A7S Body Only.....	E++ £1,049
Sony NEX3 + 16mm F2.8.....	E++ £139
Sony NEX3 + 18-55mm.....	E++ £129
Sony NEX5 + 16mm F2.8.....	E+ £159
Sony NEX7 + 18-55mm.....	E+ £349

Digital SLR Cameras

Canon EOS 1DS MkII Body Only	Exc £449
Canon EOS 1DX Body Only.....	E+ £3,389
Canon EOS 1D MKIV Body Only	E+ £1,549
Canon EOS 1D MkII Body Only	Mint- £689
Canon EOS 1D MkII Body OnlyAs Seen / E+ £199 - £399	
Canon EOS 6D Body Only	Mint- £989
Canon EOS 5D MkII Body Only	E+ £849
Canon EOS 5D MkII IR Body Only	E++ £949
Canon EOS 5D + BG-E4 GripAs Seen / E++ £249 - £349	
Canon EOS 5D Body Only	E+ £279
Canon EOS 70D Body Only	E++ £599
Canon EOS 60D + BG-E9 Grip.....	E+ £359
Canon EOS 60D Body Only.....	E+ / E++ £329 - £349
Canon EOS 50D Body Only	E++ £239
Canon EOS 40D + BG-E2 Grip.....	As Seen £99
Canon EOS 40D Body Only.....	E+ £129 - £149
Canon EOS 30D + Non Canon Grip.....	As Seen £279
Canon EOS 30D Body Only.....	As Seen / E+ £79 - £99
Canon EOS 20D + BG-E2 Grip.....	E+ / E++ £79 - £89
Canon EOS 10D + BG-ED3 Grip	As Seen £79
Canon EOS 700D Body Only.....	E+ £299
Canon EOS 350D Body Only.....	As Seen £59
Canon EOS M + 18-55mm.....	E++ £149
Fuji S2 Pro Body Only.....	As Seen £49
Fuji S5 Pro + MB-D200 Grip	E+ £189



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

1.4x E Converter	E+ / E++ £249 - £399
2xE Converter	E++ £249
Teleplus 2x MC6 Converter	Unused £79
Vivitar 2x Converter	E+ £45
A12 Chrome Mag	E+ £79 - £99
A12 TCC Chrome Mag	E+ £199
A16 Black Mag	E+ £129
A16 Chrome Mag	E+ £79
A24 Black Mag	As Seen / E++ £39 - £59
A24 Chrome Mag	As Seen / E++ £39 - £125
A24 TCC Black Mag	E+ £139
Aptus 22 Digital Back	E++ £2,500
E24 Black Mag	E+ / Mint- £169 - £199
Autobellows	E+ £199
CW Winder + Remote	E+ £199
Extension Tube 16E	E++ £79
Extension Tube 16E	E++ / Mint- £79
Extension Tube 32E	E++ / Mint- £79 - £89
Extension Tube 55	E+ / E++ £30 - £35
Extension Tube 56E	E+ £59
Profisha 4504	E+ £149 - £159
PME Meter Prism	E+ £129
PME3 Meter Prism	E++ £259
PME90 Meter Prism	Exc £349
SWCM Finder (52036)	E+ £189

Leica M Series	
M Monochrom Black	
Body Only	E++ / Mint £3,989 - £4,199
M (240) Black Body Only	E+ £3,649
M9 Black Body Only	E+ / E++ £2,399 - £2,499
M9 Steel Grey Body Only	E++ £2,399
ME Anthracite Body Only	E++ / Mint £2,749 - £2,999
M8 Black Body Only	E+ £799 - £1,149
M8 Chrome Body Only	E+ £699
M6 Platinum + 50mm F1.4	Mint £6,499
M6TTL Millennium + 35mm F2	
+ 50mm F1.4	E++ £5,950
M6 Titanium + 35mm F1.4 + 50mm F1.4	E++ £4,499
M6 Titanium + 35mm F1.4	E+ £3,499
M6 Historica Edition	Mint £3,799
M7 0.72x Chrome Body Only	E++ £1,499
M6 0.72x Black Body + Winder M	E+ £749
M6 0.72x Black Body Only	E+ £699
M6 0.72x Chrome Body Only	Mint- £899
M4P Anniversary Chrome + 50mm F2	E++ £1,875
M5 Black Body Only	E+ £499
M4 Chrome Body Only	E+ £649 - £699
M3 Chrome Body Only	E+ £549 - £599
M2 Chrome Body Only	Exc / E+ £449
M1 Chrome Body Only	Exc £299
MD2 Black Body Only	E++ £289
MDA Chrome Body Only	E+ £249
Konica Hexar RF Limited Edition	Mint £2,499
Konica Hexar RF + 50mm F2 + Flash	E+ £799
16/18/21mm F4 Tri Elmar	
+ Finder	E+ / Mint- £2,749 - £3,199
18mm F3.8 Asph M Black	E++ £1,599
21mm F1.4 Asph M Black 6bit	Mint- £3,699
21mm F2.8 Asph M Black E++ / Mint- £1,549 - £1,649	
21mm F2.8 Asph M Black 6bit	E++ £1,550 - £1,699
21mm F2.8 M Black	E+ / E++ £989 - £1,199
21mm F4 Chrome + Finder	E+ £1,149
24mm F1.4 Asph M - Black	E+ £3,499
24mm F2.8 Asph M Black	Exc / E++ £999 - £1,389
24mm F2.8 Asph M Black 6bit	E++ £1,599
28/35/50 F4 Tri Elmar	E++ £2,399
28mm F2 Asph M Black	E+ £1,399
28mm F2 Asph M Black 6bitE+ / Mint- £1,699 - £1,749	
28mm F2.8 M Black	E+ £749
35mm F1.4 Asph M Black	E+ / E++ £1,689 - £2,149
35mm F1.4 Asph M Black	
6bit	E++ / Mint- £2,749 - £2,899
35mm F1.4 Black	Exc / E+ £979 - £1,099
35mm F2 Asph M Black 6bit	Mint- £1,549 - £1,599
35mm F2 Asph M Chrome	E+ £1,299
35mm F2.5 M Black 6bit + Hood	Mint- £949
50mm F0.95 Asph M - Black	Mint- £6,250 - £6,499
50mm F0.95 Asph M 6bit -	
Black	E+ / Mint- £5,989 - £5,999
50mm F1.4 Chrome	E+ £749
50mm F2 Collapsible	As Seen / E+ £299 - £389
50mm F2 M Black 6bit	E++ £1,099
50mm F2 M Chrome	E++ £1,049
50mm F2.8 M Chrome	E++ £549
50mm F2.8 M Chrome 6bit	E++ £599
65mm F3.5 Elmar	E+ / E++ £275 - £299
75mm F2 Apo M Black 6bit	Mint- £1,849
75mm F2.5 Black 6 BIT	Mint £999
90mm F2 Apo M Black 6bit	E++ £1,899
90mm F2 Black	E++ £649
90mm F2 M Chrome	E++ £989
90mm F2.5 Black 6 BIT + Hood	Mint- £949
90mm F2.8 Black	As Seen / E+ £299 - £399
90mm F2.8 Chrome	As Seen / E+ £179 - £349
90mm F4 Elmar	Exc / E+ £195 - £199
90mm F4 Elmar E39	E+ £249
90mm F4 Macro M Set 6bitE++ / Mint- £1,999 - £2,099	
135mm F2.8 Black	E+ / E++ £299 - £349
135mm F2.8 M Black	E++ £389
135mm F3.4 Apo M Black	E+ £1,499
135mm F4 Black	Exc / E+ £349 - £389
135mm F4 Chrome	E+ £249

135mm F4.5 Hektor	As Seen £69 - £99
Tri Elmar 28/35/50 F4 6bit	E+ £2,699
1.4x Viewfinder Magnifier M	E+ / Mint- £129 - £139
18mm Chrome Viewfinder	E++ £379 - £399
21/24/28mm Viewfinder - Black	E++ £249
24mm Black Viewfinder	E++ £169 - £199
Universal Wide Angle Finder M	E++ £379
Bellows II	E+ £85
Motor M	E++ £199 - £249

Leica R Series	
R9 Anthracite Body Only	E+ £699
R9 Black Body Only	E++ £649 - £749
R8 Black Body Only	E+ / E++ £299 - £349
R8 Chrome Body Only	E+ / E++ £299 - £349
R7 Black Body Only	E+ £299
R7 Chrome Body Only	E+ / E++ £299
R6.2 Black Body Only	E+ / E++ £449
R6.2 Chrome Body Only	E++ £449
R6 Black Body Only	E+ £289 - £349
R5 Black Body Only	E+ / E++ £199 - £299
R5 Chrome Body Only	E++ £349
RE Black Body Only	E+ £179 - £219
R4S Model 2 Black Body Only	E+ £119
R4 Black Body Only	E+ / E++ £99 - £159
R3 Black Body Only	E+ / E++ £129 - £159
R3 MOT + Winder	E+ £239
SL2 Anniversary Body Only	E++ £639
SL Chrome Body Only	E+ / E++ £169 - £249
15mm F2.8 Asph ROM	Mint £4,499
21mm F4 ROM	E+ £599
21-35mm F3.5-4 Asph ROM	E++ £1,449 - £1,499
24mm F2.8 ROM	E++ £899 - £999
28mm F2.8 PCS Shift	E++ £849
28-70mm F3.5-4.5 R 3cam	E+ £299
28-70mm F3.5-4.5 ROM	E+ / E++ £349
28-90mm F2.8-4.5 ROM	Mint £2,999
60mm F2.8 R 3cam Macro	E+ £299
60mm F2.8 R Macro + Tube	E+ £349
70-210mm F4 R 3cam	E++ £349
75-200mm F4.5 R 3cam	E+ / E++ £99 - £149
80-200mm F4 ROM	E++ £649
80-200mm F4.5 R 3cam	E+ £189 - £199
90mm F2.8 R 3cam	E+ £279
105-280mm F4.2 Vario ROM	E+ £2,499
135mm F2.8 R 2cam	E++ £199
135mm F2.8 R 3cam	E+ £169 - £249
180mm F2.8 R 3cam	E++ £499
180mm F3.4 Apo R 3cam	E+ £699
250mm F4 R 3cam	E++ £299
1.4x Apo Extender R	E++ £299 - £349
2x Extender R	Exc / Mint- £49 - £129
Canon 400mm F2.8 FD L	E+ £999
Angle Finder R	E+ / E++ £39 - £99
Angle Finder R (14300)	E++ £59 - £125
Bellows R + 100mm F4 R	As Seen £199
Bellows Unit R	E+ £99
Databack DB2	E++ £39
Macro Adapter R	E++ / Mint- £69 - £125
Motordrive R	E++ £49
Motordrive Set R8/R9	E+ £249
Motorwinder R8/R9	E+ / E++ £129 - £249
STA-1 Tripod Collar (100/2.8 Apo)	Mint- £99

Nikon AF	
F6 Body Only	E+ £699
F5 Anniversary Body Only	E++ £699
F5 Body + DA-30 Action Finder	E+ £349
F5 Body Only	As Seen / Mint- £149 - £399
F90X + MF26 Back	As Seen £29
F90 Body Only	As Seen £29
F80 Black + MB16 Grip	E+ £59
10-24mm F3.5-4.5 G AFS DX	E+ £479
10.5mm F2.8 G AF ED DX Fisheye	Mint- £349
12-24mm F4 G AFS DX ED	E++ / Mint- £349 - £399
14-24mm F2.8 G AFS ED	Mint- £989
16mm F2.8 AFD Fisheye	E++ £489 - £499
16-35mm F4 G AFS ED VR	E++ £659
16-85mm F3.5-5.6 G ED VR	
AFS DX	E++ / Mint- £269 - £289
17-55mm F2.8 G AFS DX IFED	Exc / E++ £349 - £489
18mm F2.8 AFD	E++ £649
18-105mm F3.5-4.5 G AFS ED	
DX VR	E++ / Mint- £129 - £149
18-55mm F3.5-5.6 G AFS VR	E++ £79
18-200mm F3.5-5.6 G AFS DX VR	E++ £289
20mm F2.8 AFD	E+ / E++ £279 - £349
20-35mm F2.8 AFD	Exc / E+ £299 - £449
24mm F1.4 G AFS ED	Mint- £1,049
24mm F2.8 AFD	E++ / Mint- £249 - £259
24-50mm F3.3-4.5 AFN	E+ £99
24-70mm F2.8 G AFS ED	E++ / Mint- £849 - £929
24-85mm F3.5-4.5 G ED VR	E++ / Mint- £279 - £309
24-120mm F3.5-5.6 G AFS ED VR	E++ £159
24-120mm F4 AFS G ED VR	E+ / Mint- £569 - £599
28-70mm F2.8 AFS	E+ £449
28-105mm F3.5-4.5 AFD	E++ £149
28-300mm F3.5-5.6 G ED AFS VR	Mint- £549
35mm F1.8 G AFS DX	E++ / Mint- £109
35mm F2 AFD	E++ £189
35-105mm F3.5-4.5 AF	Exc £39
45mm F2.8 D PC-E ED Macro	Mint- £1,089
50mm F1.4 AF	E++ £129

50mm F1.4 AFN	E++ £129
50mm F1.8 AFD	E++ £79
50mm F1.8 G AFS	E++ / Mint- £109 - £119
50mm F1.8 G AFS (Retro)	Mint- £149 - £169
55-200mm F4-5.6 AFS DX G VR	Mint- £109
60mm F2.8 AF Micro	E+ / E++ £219
60mm F2.8 AFD Micro	E++ £229 - £249
70-200mm F2.8 G AFS ED VR	E+ £689
70-200mm F2.8 G AFS ED VR	E++ £1,159 - £1,179
70-200mm F4 G AFS ED VR	E++ / Mint- £679 - £699
70-200mm F4 G VR ED	E++ / Mint- £699 - £749
70-210mm F4-5.6 AFN	E++ £79
70-300mm F4-5.6 AFG	E+ / E++ £49 - £69
70-300mm F4-5.6 ED AFD	E+ / E++ £119 - £129
70-300mm F4-5.6 G AFS VR	E+ / Mint- £239 - £279
75-240mm F4.5-5.6 AFD	E++ £89
80-400mm F4.5-5.6 AFD VR	E+ £429
85mm F1.4 AFD	E+ / E++ £549 - £599
85mm F1.8 AF-S G	E++ £279
85mm F1.8 AFD	E+ / E++ £199 - £239
85mm F2.8 D PC Micro	E++ £849
105mm F2 AFD DC	Mint- £549
105mm F2.8 AFD Micro	E+ £329
105mm F2.8 AFS G VR Micro	E++ £499
180mm F2.8 ED AF	E+ £299
180mm F2.8 ED AFD	E++ / Mint- £449 - £489
200-400mm F4 G VR AFS IFED	E++ £2,639 - £2,749
300mm F4 AFS IFED	E+ / E++ £619 - £679
500mm F4 AFS IFED II	E+ £2,950
600mm F4 AFS IFED	As Seen £1,650
Samyang 24mm F1.4 AE ED AS UMC	Mint- £379
Schneider 90mm F4.5 PC-TS Makro	E++ £1,789
Sigma 10-20mm F3.5 EX DC HSM	E+ £249
Sigma 10-20mm F4-5.6 DC HSM	E++ £219
Sigma 14mm F2.8 D EX Asph	E++ £349
Sigma 18-50mm F2.8 EX DC HSM	E+ £149
Sigma 28-70mm F2.8 EX Asph	E+ £149
Sigma 50mm F2.8 EX DG MACRO	E++ £149
Sigma 50-150mm F2.8 Apo HSM II	E+ £349
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £429
Sigma 70-300mm F4-5.6 Apo Macro Super	Mint- £79
Sigma 120-400mm F4.5-5.6 Apo DG OS HSME++	£379
Sigma 150-500mm F5-6.3 APD DG OS	
HSM	E++ / E++ £419 - £449
Sigma 180mm F3.5 Apo EX Macro	E++ £299
Sigma 300mm F2.8 APD EX DG HSM	E++ £1,649
Sigma 300mm F4 Apo D	E+ £179
Tamron 14mm F2.8 Asph (IF) AF SP	New £395
Tamron 17-50mm F2.8 XR Di II	E+ £179
Tamron 17-50mm F2.8 XR Di II VC	E++ £249
Tamron 18-270mm F3.5-6.3 Di II VC PZD	E+ £189
Tamron 20-40mm F2.7-3.5 SP Asph	E+ £179
Tamron 24-70mm F2.8 Di VC USD	E+ £549
Tamron 28-75mm F2.8 XR Di	E+ £189
Tamron 28-300mm F3.5-6.3 XR Di	E++ £99
Tamron 70-200mm F2.8 VC USD	Mint- £699
Tamron 90mm F2.8 SP Di Macro	E++ / Mint- £219
Tamron 90mm F2.8 SP Macro AF	E+ / E++ £159
Tamron 150-600mm F5-6.3 SP VC USD	Mint- £669
Tamron 200-400mm F5.6 AF LD	E++ £199
Tokina 12-24mm F4 ATX PRO SDE++	E++ £249 - £259
Tokina 16-50mm F2.8 DX ATX	New £399
Tokina 35mm F2.8 Macro	
DX ATX	E++ / New £249 - £325
Tokina 80-400mm F4.5-5.6 ATX	E++ £249
Zeiss 18mm F3.5 ZF.2	E++ £749
Zeiss 21mm F2.8 ZF	E++ £799
Zeiss 25mm F2.8 ZF	E++ £499
Zeiss 25mm F2.8 ZF.2	E++ £579
Zeiss 35mm F2 ZF.2	E++ / Mint- £589 - £599
Zeiss 50mm F1.4 ZF.2	E++ £399
Zeiss 85mm F1.4 ZF	New £799
Zeiss 85mm F1.4 ZF.2	E++ £749
Sigma 1.4x Apo EX Converter	E+ £79
Sigma 2x Apo EX Converter	E++ £99
TC-20 EIII AFS Converter	Mint- £269
TC-20E Converter	E++ £129
TC-20EII Converter	E++ £179
Metz 58 AF2 Digital	Mint- £159
Nissin 5000GW Flash	Unused £59
Nissin 6000GT Flash	Unused £59
Sigma EF430 Super Flash	E+ £39
Sigma EF500 Super Flash	E+ / E++ £29 - £35
Sigma EF530 ST DG TTL Flash	E++ £79
Sigma EM-140 DG Macroflash	Mint- £219
R1C1 Speedlight Set	Mint- £399
SB21B Ringflash	E++ £99 - £179
SB22 Speedlight	E++ £35
SB22S Speedlight	E+ £35
SB24 Speedlight	E+ £39
SB25 Speedlight	E++ £49
SB28 Speedlight	E++ £59
SB500 Speedlight	Mint- £149
SB50DX Speedlight	E+ / E++ £39 - £49
SB600 Speedlight	E+ / Mint- £109 - £149
SB800 Speedlight	E+ / E++ £159 - £179
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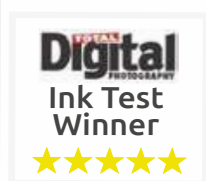
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PGi29 Pixma Pro 1 Originals: Set of 12 £229.99 Colours 36ml each £19.99		No.16 Fountain Pen Inks Originals: No.16 Set of 4 £22.99 No.16 Black 5.4ml £7.99 No.16 Colours 3.1ml each £5.99 No.16XL Set of 4 £42.99 No.16XL Black 12.9ml £14.99 No.16XL Colours 6.5ml each £11.99 Compatibles: No.16 Set of 4 £14.99 No.16 Black 12ml £3.99 No.16 Colours 12ml each £3.99	
PGi72 Pixma Pro 10 Originals: Set of 10 £94.99 Colours 14ml each £9.99		No.18 Daisy Inks Originals: No.18 Set of 4 £22.99 No.18 Black 5.2ml £7.99 No.18 Colours 3.3ml each £5.99 No.18XL Set of 4 £42.99 No.18XL Black 11.5ml £14.99 No.18XL Colours 6.6ml each £11.99 Compatibles: No.18 Set of 4 £14.99 No.18 Black 12ml £3.99 No.18 Colours 12ml each £3.99	
CLi42 Pixma Pro 100 Originals: Set of 8 £74.99 Colours 13ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.24 Elephant Inks Originals: No.24 Set of 6 £41.99 No.24 Colours 4.6ml each £7.99 No.24XL Set of 6 £64.99 No.24XL Colours 8.7ml each £11.99 Compatibles: No.24 Set of 6 £22.99 No.24 Black 7ml £3.99 No.24 Colours 7ml each £3.99	
CLi8 Pixma Pro 9000 Originals: Set of 8 £74.99 Colours 14ml each £9.99 Compatibles: Set of 8 £27.99 Colours 14ml each £3.99		No.26 Polar Bear Inks Originals: No.26 Set of 4 £29.99 No.26 Black 6.2ml £8.99 No.26 Colours 4.5ml each £7.99 No.26XL Set of 4 £49.99 No.26XL Black 12.1ml £14.99 No.26XL Colours 9.7ml each £13.99 Compatibles: No.26 Set of 4 £14.99 No.26 Black 10ml £3.99 No.26 Colours 7ml each £3.99	
PGi9 Pixma Pro 9500 Originals: Set of 10 £84.99 Colours 14ml each £8.99 Compatibles: Set of 10 £44.99 Colours 14ml each £4.99		T0481-T0486 Seahorse Inks Originals: Set of 6 £69.99 Colours 13ml each £16.99 Compatibles: Set of 6 £19.99 Colours 13ml each £3.99	
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T0591-T0599 Lily Inks Originals: Set of 8 £89.99 Colours 13ml each £11.99 Compatibles: Set of 8 £27.99 Colours 13ml each £3.99			
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T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each £72.99 £12.99 Compatibles: Set of 6 Colours 11.1ml each £19.99 £3.99	
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T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each £69.99 £8.99 Compatibles: Set of 8 Colours 11.4ml each £27.99 £3.99	
T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each £149.99 £18.99	
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58mm	£17.99
62mm	£19.99
67mm	£22.99
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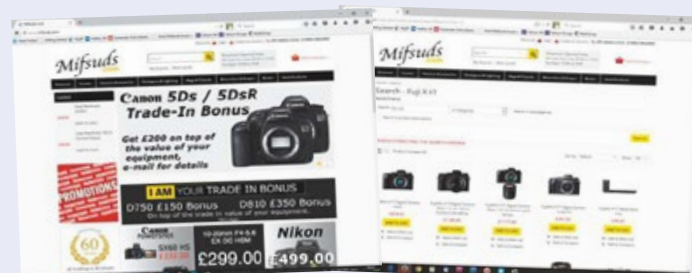
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300 F4 FD.....£199
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NC1 prism.....£69
WLF late.....£110
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A12 late blk/chr.....£129
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60 F2.8 chrome.....£249
150 F4 CF.....£449
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24-105 F3.5/4.5 AFD box £179

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£2099

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28-85 F3.5/4.5.....£129
28-100 F3.5/5.6 D.....£49
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35-70 F3.5/4.5.....£25
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35-105 F3.5/4.5.....£99
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£3699

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VC700 grip.....£49
RC1000S/L cord.....£15
AW90.....£49
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1.4x EX DG conv.....£149
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TAM 90 F2.8 Di.....£249
TAM 150-600 VC.....£799
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Min 5400HS.....£69
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70-210 F4 MD.....£79
75-200 F4.5 MD.....£45
TOK SL 400 F5.6 box.....£129

MINOLTA auto bellows 1 + 100.....£149

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D4 body box.....£2299/2999
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D3X body box.....£1999
D2Xs body box.....£499
D2x body box.....£399
D810 body box.....£1799
D800E body box.....£1399
D800 body box.....£1399
D700 body box.....£699/799
D610 body box.....£899
D600 body M- box.....£899
D3100 body box.....£249/299
D7100 body box.....£599
D7000 body.....£349
D5100 body.....£249
D5000 body.....£199
D90 body.....£199
MBD-11.....£119
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F801 body.....£29/59
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F601 body.....£39
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14-24 F2.8 AFS.....£1099
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18-55 F3.5/5.6 VR.....£99
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18-200 F3.5/5.6 AFS VR II M- box.....£399
18-200 F3.5/5.6 AFS VRI box.....£299
24 F1.4 AFS M- box.....£999
24 F2.8 AFD.....£299
24-50 F3.5/4.5 AF.....£129
24-70 F2.8 AFS box.....£999
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£2699

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85 F3.5 AFS VR DX.....£249
105 F2.8 VR.....£479
105 F2.8 AFD M.....£399
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180 F2.8 AF.....£239
200 F2 AFS VRI.....£2099
200-400 F4 AFS VRI.....£2799
200-400 F4 AFS VR II M- box.....£3699
300 F2.8 AFS VRI.....£2699
300 F4 AFS M- box.....£699
300 F4 AFS box.....£599
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CUSTOMER REVIEW: EOS 760D Digital SLR Camera Body
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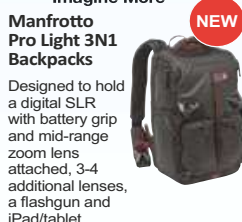
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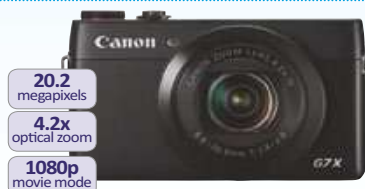
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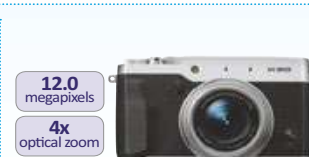


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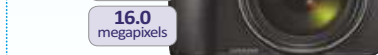
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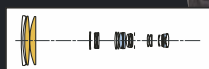
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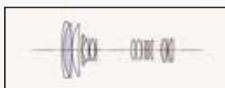
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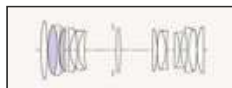


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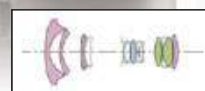


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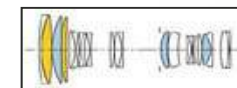


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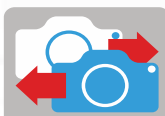
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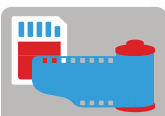
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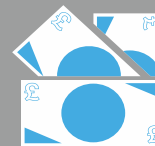
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Final Analysis

Roger Hicks considers...

'Petit Patron', 2008-2013, by Jean Lecourieux-Bory



© LECOURIEUX-BORY PHOTOGRAPHY

Normally, when you look at a photographer's work, you can't help riffling through a stack of mental filing cards: 'Oh, yes, you can see the influence of...' When you're old and cynical enough, it's also frighteningly easy to categorise just about anything as part of a genre: arty nudes, gritty street photography, whatever. It is a considerable surprise, therefore, to be faced with a body of work that defies categorisation, or where you have to stretch very hard indeed to find parallels.

Jean Lecourieux-Bory's series 'Petit Patron' ('Small Businessman') is therefore a significant shock to the system. The thing it most closely resembles is a first-class picture essay from the great days of photojournalism, beautifully shot in black & white. But even then, the resemblance is tenuous.

It is a photo essay, yes, with more than five dozen pictures. Visit www.Lecourieux-Bory-Photography.com to see all of them, to order prints or to buy the book.

The pictures are captioned, but that is all, as there is no real written commentary. This alone marks it out from the typical photo essay. The story begins with the foundation of a small business, through to the 'death' of the proprietor, but it is a surreal composite of several small businesses, and it is all staged.

Before he became a full-time photographer, Jean Lecourieux-Bory ran a boiler-making shop. He knows, therefore, whereof he speaks. For this picture, he quotes Sir Winston Churchill, in an unusually long caption: 'Some people regard private enterprise as a predatory tiger to be shot. Others look on it as a cow they can milk. Not enough people see it as

a healthy horse, pulling a sturdy wagon.'

The whole series is brilliant, funny and deeply thought provoking. At first sight, it looks like the sort of propaganda you might expect from the Confederation of British Industry – if only they had a collective sense of humour, history and humility. Then you think harder about 'the cow they can milk', and realise this is by definition even more true of the parasites in the financial industry (whom Lecourieux-Bory does not spare) than of governments or of those who believe in collective ownership. If every act is a political act, then this is not only political, it is also art, humour and wisdom.

● Jean Lecourieux-Bory will be exhibiting his work at the Mansard Gallery, 5 Payenne Street, 75003 Paris, France, from October 7-30 (email contact@galerie-mansart.fr).

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Haidy Blanch



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